

Catalogue
OF THE
Arabic and Persian Manuscripts
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BANKIPORE

VOLUME III

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES

Prepared by

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CALCUTTA

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PREFACE

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library and deals with poets both Persian and Indian who flourished during the Seventeenth Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following —

No 265 a unique copy of the Shahinshah Namah containing a poetical account of Sultan Muhammad of Turkey (A.H. 1003-1012)

No 226 The Diwan of Ijzi

No 271 The Diwan of Ali Naqī of Kamrah

No 283 The Diwan of Wash

No 331 The Diwan of Yahya Kashī

No 329 The Diwan of Zafar Khan Ahsan

No 342 The Diwan of Saib written in his own house in Isfahan eight years before his death

At the end of this volume will be found reproductions of four pages taken from MSS described in these volumes containing some important autographs and seals

This volume like its predecessors is due to the scholarly industry of Maulavi Abdul Muqtadir

E DEVISON Ross

September 1912

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PERSIAN POETRY

No 265

fol 116 lines 15 (in four cols) size 13 $\frac{3}{4}$ x 9 10 x 6

نامه شاهینشاه

SHAHINSHÂH NÂMAH

A poetical account of Sultan Muhammad III of Turkey (A H 1003-1012 - A D 1595-1603) the thirteenth King of the O manlı Dynasty'

By Husayni

Beginning —

مسام مروی در حد و مسام
مر او را که امسا کسدن مسام
سامانیس بود کسح نهان
پی معروف ؟ صعن عیان

This unique work of which no other copy is known to exist is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultan Muhammad III was written for him at Constantinople and preserved as a treasure in the Royal Library during his time as would appear from the writings in the two illuminated stars at the beginning of the copy —

رسم العرائی نوای نامدار لایل مساه طل الله مساه حم حاه
حد الله ملکه و سلطانه الطاعان بن الطاعان ابو الایل
مساه سلطان محمد نادیساه طول الله حمه اندی و این ناریخ مذکور
نیدار ای لیل و ای دای : اسام نایف

The illuminated seals are placed between the following two introductory verses written in gold in beautiful bold Naskh

نامه سلطان محمد
که نادا همرو اه مالس موئند
سرم طل سیان بان اصل
ارو روس حرام سرده نسل

From the numerous seals, signatures, and "Ard-didahs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of Shâh Jahân, and was preserved in his Royal Library. The most interesting of all the seals is that of Jahân Arâ Begam, which is very rare and not found in any other MS in this Library. Jahân Arâ, who was born in A H 1022 = A D 1613 and died in A H 1092 = A D 1681, was the eldest child of Shâh Jahân. She was the most accomplished lady of Shâh Jahân's *harem*, and is the authoress of the well-known Persian work Mu'nîs-ul-Arwâh، مؤسس الانروح، a notice on the celebrated saint Khwâjah Mu'in-ud-Dîn Chîshîtî, composed in A H 1049 = A D 1639.

The name of the author, who calls himself Husaynî حسینی، occurs thus on fol 6^a

حسینی نوائی کس ار حار کاه
کس کوئی اندر رسان ملح ماه

In the prologue the poet, after praising God, the prophet, and the Imâms, highly eulogises the reigning king Sultan Muhammad, whose date of accession, A H 1003 = A D 1012, he gives thus on fol 7^b —

حو طل حلبل ایں آن بعدیل
سد میال تاریخ طل حلبل

On fol 10^a the poet sings the praise of the three preceding kings, namely, Sulaymân I, Salîm I and Muîâd III, and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several Shâh Nâmahs, numbering ten volumes, and particularly names his two works, Hunar Nâmah حنار نامه and Sûr Nâmah سور نامه.

On fol 111^a is mentioned the date 23rd Rabî' I, A H 1087, under the heading راه نوون آئو، را سای نوس. In the epilogue the date of composition is given thus in the following verse

PEI SIAN POETRY

نک و مالف نا رفته بود از مسنه
که کردم در نظم را حامه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultan Muhammad III who reigned from A.H. 1003-1012 we cannot accept the above year as the date of composition of the work. Moreover it is very difficult to detect the mistake of the scribe in the above line. One possible reading with a slight alteration is however suggestive. Instead of

الح رفعه نا فالك

I am inclined to read

لک والف و ه رفعه بود از مسنه

that is A.H. 1010 = A.D. 1601

The concluding verse runs thus —

رما د مسلم تو رسول امام
سلام عليك و عليك السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nastaliq

No 266

foll 120 lines 13 size $6\frac{3}{4} \times 4$ 4×3

دیوان علحری

DÎWÂN-I-'IJZÎ

A very rare copy of the lyrical poems of Mull. Hasan Beg poetically known as Ijzi a native of Tabriz ملا حسن بگ تبری سرلری composed in close imitation to Figani.

The dîwân begins with the following two introductory lines, which indicate the dedication to Shâh ‘Abbâs I (A.H. 985-1038 = A.D. 1587-1629)

صد شکر که این سر ، ارباب ، کلام

بدرفت نام سه حامی نظام

خون کله ب دوستیان او گشته ، آخر

خون دولت دوستیان او گشته تمام

The Gazals are alphabetically arranged, and the first of them begins thus on fol. 1^b

ای رتو سد بر ریان نهای سخن سرای را
وی رتو مدد ها ندل حل گره کسای را

Taqî Auhadî, a friend and contemporary of ‘Ijzî, says in his ‘Urafat, fol. 500^a, that he frequently enjoyed ‘Ijzî’s company in ‘Irâq, Qazwîn, and several other places, and held poetical discourses with him. When Sultân Muhammad Khudâ Bandah (A.H. 985 = A.D. 1378), father of Shâh ‘Abbâs the First, went to Isfahân, ‘Ijzî was present there in the camp of the Sultân. He was alive till A.H. 1004 = A.D. 1595 in the reign of Shâh ‘Abbâs I.

Notices on the poet’s life will be found in Majma‘-un-Nafâ’is, vol. II, fol. 311^b, Riyâd-us-Shu‘ârâ, fol. 268^a, Makhzan-ul-Gâzâ’ib, p. 560, Nîshârâ-i-Ishq, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines

نحوه ام برد حان ار سهل آن سو ما عجّری
حواله ام در سر آن رله ، مسلک افسان سوم رو ری

Written in ordinary Nasta’liq
Not dated, apparently 16th century

No 267

fol 293 lines 9 (in three columns) size 3 x 6 ½ x 7½

راغب سحابی

RUBÂ'ÝÂT-I-SAHÂBÎ

The quatrains of Sahâbî

Maulâna Kîmal ud Dîn Suhâbî al Astarâbâdî مولانا کمال الدین سحابی الاسمراوادی was according to his contemporary biographer Taqî Auhâdî born in Shâstar but as he originally belonged to Jûrjan the former capital of Astarâbad he is better known as Astarâbâdî (see Haft Iqlîm fol 302) and as he spent the last forty years of his life in devotion on the holy shrine of Ali in Najaf he is also called as Nâjâfi It is quoted in the Nîshâtarî Ishq from the Subh-i-Sâdiq that Sahâbî once threw seventy thousand of his Rubâ'is into the water and that only twenty thousand quatrains could afterwards be gathered from various sources Taqî Auhâdî says that Sahâbî is said to have left fifty thousand Rubâ'is and that he has himself seen six thousand of them Sahâbî died in Nâjaf according to overwhelming authorities in A H 1010 = A D 1601

See Rien n p 672 Ethn Bodl Lib Cat No 1063 Ethe Ind Office Lib Cat 1480 W Pertsch Berlin Cat pp 925 and 926 Sprenger Oude Cat p 552 where the collection of the poet's Rubâ'is is styled as حلق معموي see also Taqî Auhâdî fol 318 Riyad ush Shuarî fol 180^b Haft Iqlîm fol 306 Nîshâtarî Ishq fol 836

Contents —

fol 1^b Introduction preceded by three verses the first of which runs thus —

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ

سُرْ سَهَابَ اَسْبَهَ لِلَّهِ وَرَحْمَ

The introduction is divided into the following four sections —

فصل اول در بی نصر اسب (1)

فصل دوم در الهم اسب (2)

(3) منرا و کهف ، طهور آویس ،

(4) در رحیمیه ،

These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubâ'is and illustrated with verses from the Qur'ân and several anecdotes

fol 11^b-283^b Rubâ'is in the alphabetical order,

Beginning .

الله کہ ناعام حدا
ار حلی و مسلم و سلم دام حدا

Cf Rieu and Spienger, *loc cit*

The number of Rubâ'is in pure alphabetical order is four thousand and nine hundred

The last Rubâ'i runs thus

در وحد بود او را طلا ، ار هرچه کسی
... و ولد و زن و همسر حه کسی
تو کوره بود بر آه ، کن ای تنسه
این کوره تھی کوره دیگر حه کسی

fol 283^b Short mystical Masnawîs in the form of anecdotes

Beginning —

در چاند مسی ، حام طمع
کند بود را بهاده حام درع

^c Spienger, *loc cit*, mentions a Masnawî by Sahâbî dedicated to Shâh Abbâs I

This splendid copy, containing a very large collection of Sahâbî's Rubâ'is, is neat and correct. It is written in a very beautiful minute Nasta'lîq on gold-spinkled paper, and within gold-ruled columns with a decorated double-page 'Urnwân and a finely illuminated frontispiece

The colophon is dated Sha'bân, A.H. 1081

*No 268

fol 266 lines 11 (centre column) 22 (marginal column)
size $9\frac{1}{2} \times 5\frac{1}{2}$ $7\frac{1}{2} \times 3\frac{1}{2}$

The same

The contents and the arrangements are identically the same as in the preceding copy

Although this copy dated 12th Rabi II A.H. 1055 is older than the preceding one precedence has been given to the former on account of its being more correct and beautiful

No 269

fol 116 lines 14-17 size $7 \times 3\frac{1}{2}$ $4\frac{1}{4} \times 2\frac{1}{4}$

دیوان ولی

DÎWÂN-I-WALÎ

The lyrical poems of Wali

Beginning as in Ethe India Office Lib Cat. No 1481 —

ای حرس کعہ حاجت روای حرس
نقس نعلن بو محراب دحای حرس

Maulana Wali of Dasht-i-Bayaz, مولانا ولی د ساسی a place in Qum Khurasan at first entered the service of Sultan Ibrahim Mirza poetically known as Jahâ the grandson of Shah Isma'il Safawi (A.H. 907-930 = A.D. 1501-1523). He rose to distinction during the reign of Shah Tahmasp (A.H. 930-984 = A.D. 1523-1576) and often held discourses with Maulana Damiri and other poets of the Sultan's court. Subsequently he went to Khurasan where he was put to death by the order of Sultan Din Muhammad Khan Uzbak son of Jani Beg Sultan on charge of his being a Shi'ah heretic. See Alam Ara-i Abbasî fol 80. Faqî Auhadi a contemporary of Wali says in his Urafat fol. 794^b that in the beginning of the reign of Shah Abbas I he once met the poet in Qazwin and that shortly after he (Wali) was put to death by the order of the above named Sultan Din Muhammad Khan.

The date of the poet's death is given in the *Safinah* (Ethé, Ind Office Lib Cat, No 1481) in A.H. 1012 = A.D. 1603, while *Nishtar-i-Ishq* gives A.H. 999 = A.D. 1590.

For his Life see *Majma'un-Nafa'is*, fol. 522^a, *Riyâd ush-Shu'aîâ*, fol. 488^a, *Makâzân ul-Gâîâ'ib*, fol. 959, *Natâ'ij ul-Afkâr*, p. 411, *Majma' ul-Fusahâ*, vol. II, p. 50, *Yad-i-Baydâ*, fol. 235^b.

A copy of Wali's *dîwân* is mentioned in Sprengor, Oude Cat., p. 589, and another in Ethé, Ind Office Lib Cat, No 1481.

Contents

fol. 1^b-75^a Qasidahs and Ta'kib-bands without any order
fol. 75^a Gazals in alphabetical order, beginning as in Ethé, Ind Office Lib Cat. *ib* —

وَيْدِ قَرْبَهُ دَرِّ رَدِ سَدَّهُ دَرِّ گَاهِ رَا
رسَ اَنْهَهَا بَوْدِ دَرِّي نَاهُ حَانِکَاهِ رَا

fol. 97^a *Masnawî*, in the metre of Jâmi's *Yûsuf Zalîkhâ*. Beginning

وَلَاهِ ، بَرُورًا مَعْصَرْ سَاهَا

نَگُويمْ سَحْ وَقْنَيْ نَادِ سَاهَا

fol. 104^a Rubâ'is Beginning

امِي لَفْسِي كَرَادَهَا اَعْلَمْ بَوْدِ

اَهَدَ نَامِي كَه سَرُورَ عَالَمْ بَوْدِ

fol. 107^a Another series of Qasidahs Beginning —

حَدَّ اَيْ سَوْحَ دَرَانَمْ دَلَارَائِيْ مَنْ

نَاهِ ، عَرِ ، اَهَمَار سَوْدَ حَوارِيْ مَنْ

fol. 115^b A short *Masnawî*. Beginning

طَافَ ، مَحْمُونْ حَوْرَمْ طَافَ سَدَ

وَسَهَ اوْ مَهْرَهَ اَهَافَ سَدَ

The MS. bears no date, but on fol. 106^b a note, written in Nâm *Shikastah*, is dated, Lahore, A.H. 1133, and the name of the scribe as given here is *محمد ابراهیم بن محمد هاشم السُّلَیْمَی*.

Written in an ordinary minuscule Nastaliq. The copy is full of corrections throughout and notes on the margins are frequent.

No 270

fol 83 lines 13 size 8½ x 6 6 x 3¹

* The same

A very modern copy of Walī's diwan containing a long Qasidah in the beginning and Gazals and Rubais.

Beginning —

نگاه دو حس خاک دل ر صعث بدن
حای رسته توالم گلمس ار مورن

/ fol 6^b Gazals in the alphabetical order beginning as in the preceding copy. This copy contains more Gazals than the above.

fol 80 Rubais beginning as above. Most of the Gazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nastaliq

Not dated apparently quite modern

No 271

fol 69 lines 13 size 8½ x 6 6 x 4

دیوان علی نقی کمرد

THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH

Shaykh Alî Naqî of Kamrah (in Iraq) سید علی نقی کمرد was a distinguished poet of his age. For a long time he held poetical contests with Muhibbâm Wahshi, Damiri and others. Tâqî Anhîdî in his Urafat fol 774 says that he was an intimate friend of Naqî and that both of them very often held poetical discourses in Isfahan and also in the presence of Shah Abbas I (A.H. 980-1038 = A.D. 1587-1620) and his Wazir Hatim Beg. The same Iaqî says that while he was in India he heard of Naqî's death. (Tâqî came to India in A.H. 1015)

= A.D. 1606, see his 'Uṣafat, fol. 10^b) Tâhî Nasîâbâdî (Rieu, p. 818) places the poet's death in A.H. 1012 = A.D. 1603, Riyâd-us-Shâ'ârîn, fol. 428^b, in A.H. 1013 = A.D. 1604, Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'ûn-Nâfâ'îs, vol. II, fol. 489^b, Mâkhzan-ul-Gâ'â'ib, fol. 903^a.

Contents —

Gazals in alphabetical order, beginning on fol. 1^b,

ای نام همایون ، همراحه فرمانها
خوشد سف طالع ار مطلع دیوانها

Beginning of the Rubâ'îs, likewise in alphabetical order, fol. 62^a —

بر سلم ارو حونه ، همرازرا
گنا مسی هم ، نگویم آنرا

There are seventy-three Rubâ'îs in this copy, but some of them have been left incomplete.

Written in a careless Nasta'liq

A modern copy

No. 272.

fol. 128, lines 13, size 9 × 5½, 6½ × 3½

دیوان نوعی
DÎWÂN-I-NAU'I.

Maulânâ Muhammad Ridâ (or according to Taqî Auhadî, fol. 780^a, Safâ'i) Nau'i, مولانا محمد رضا نوعی, was of Khabûshân, near Mashhad, in Khurâsân Badâ'unî, who says that at the time of the composition of his Muntakhab ut-Tawâ'îkh (c. A.H. 1004 = A.D. 1595) Nau'i was living with the youngest prince Dâniyâl, states that the poet claimed his descent from Shâykh Hâjî Muhammad of Khabûshân, but that his doings belied his claims. At an early age Nau'i travelled with his father to Kâshân, where he became the disciple of the celebrated Maulânâ Muhtashâm, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nau'i in acquiring proficiency in the art of prosody. In Nau'i Muhtisham found a very favourite pupil and an esteemed companion. On leaving Kashan Nau'i travelled into Khurasan sojourning for a short time at Nishapur and Abiward he proceeded to Merv where he excited a very keen interest for himself in the heart of Nûr Muhammad Khan the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau'i's friendship with Nûr Muhammad kept them inseparable until the invasion of Merv by Abd Ullah Khan the ruler of Turan when Nûr Muhammad Khan deserting his friend fled to Iraq to seek refuge under Shah Abbas. From Khurasan Nau'i came out to India where he found a patron in Mirza Yusuf Khan Mashhadî but shortly after he was admitted to the service of Abd ur Rahim Khan Khanan who together with prince Daniyal was staying at Burhanpur. Nau'i's constant association with men of letters improved a great deal his poetical talents which very shortly acquired for him the reputation of a poet of great eminence. His Masnawi the Sâqi Nâmah secured for him the gift of an elephant and a present of ten thousand rupees from the Khan Khanan. He was also liberally awarded by Prince Daniyal in whose praise the poet composed several poems. The author of the Khazânah-i Amirah says that Nau'i's Masnawi entitled Sûz wa Guduz (the burning and consuming) which the poet dedicated to Prince Daniyal added a further reputation to his name. The poet's Qasidahs and Gazals were collected in the shape of a diwan after his death which took place at Burhanpur in A.H. 1019 = A.D. 1610.

For notices on the poet's life see Taqî Auhadî & Badâ'îm fol. 139 Haft Iqlîm fol. 231 Ouseley Biogr Notices pp. 161-166 Blochmann's Âmîn Akbari p. 606 See also Rieu II p. 674 Sprenger Oude Cat. p. 516 Ethé Ind Office Lib. Cat. No. 1885 Ethé Bodl. Lib. Cat. No. 1064 W. Pertsch Berl. p. 696, No. 4 and p. 907 J. Aumer p. 4 etc.

Contents —

fol. 1^b-43^b Qasidahs Tarjî bands and Tarâ'ib bands in praise of Akbar Prince Daniyal Prince Jahangir Abd ur Rahim Khan Khanan Beginning —

کرلای ~ م ولب تسمہ سر نا نای من

صد ~ ن کسما در هر گومه صحرای من

fol. 43^b ماسی نامہ in praise of the Khan Khanan
Beginning —

نوی اولی سر مصالحها

نیاد نو مسکن شناهها

foli 58^a-121^a Gazals in alphabetical order
 Beginning

مساهمه گل نا بود حال رح رسان ما
نهاده نام بو نادا همه دیوان ما

foll 121^b-128^b Rubâ'îs
Beginning

بُوعی لندو، و فائی او بھسے،
ہے صد، منبرہ رائی او بھسے

This copy contains sixty-nine Rubâ'is.

The *Masnawî Sûz-wa-Gudâz* is wanted in this copy. It is printed at the end of the first volume of the *Akbar Nâmah*, Lucknow, A.H. 1284.

Written in ordinary Nasta'liq

Dated 26th Rajab, A.H. 1191

علم حسن سگی، لکھوی

No. 273.

foll 70, lines 10, size $10\frac{1}{4} \times 6\frac{1}{4}$, $6\frac{3}{4} \times 3\frac{1}{2}$

رداعیاد، سوہن حسن

RUBÂ'ÎYÂT-I-MU'MIN HUSAYN

A splendid and a very rare copy of the quatrains of Mullâ Mu'mîn
Husayn, arranged in alphabetical order

Beginning —

((١)) حر حره ، وما سر نرد ارجامه ما

دوروح ۾ نوڊ گرمی ۽ گامه ما

، را نرمد روالي ار نرتو درر

کروام کمد میباھی ار نامه ما

(۲)

بر سل معـ حامه ما
 مجموعه فعل رـ هنگـ ما
 کوـند کـه رورـ حسرـ مـی سـود
 اـنـها نـکـسـانـد مـگـرـ نـامـهـ ما

Maulana Mu'min Husayn of Yazd ~ ن بردی مومین ~ enjoys a fairly wide reputation as a Rubai writer. He was a favourite pupil of Maulana Mirza Jan Shirazi who was a specialist in Maqulat and has left several works which are enumerated in the Haft Iqlim fol. 73^b

Taqi Kishī Sprenger Oude Cat p 35 who says that Mu'min Husayn was alive in A.H. 1007 = A.D. 1598 remarks that the poet was given to profligacy in his youth but that he subsequently changed the course of his life. Taqi Auhadī in his Urfat fol 729 says that he enjoyed Mu'min's company in Shiraz for a long time and quotes the chronogram ریاحات مـل مـومـن ~ ن composed by Husayn Kishī expressing the date 1019 of Mu'min's death. The authors of the Rivad ush Shuara fol 39, and Makhzan ul Garaib fol 76^a in quoting the above chronogram reads مـل instead of مـل and this alteration evidently gives the wrong date A.H. 1016. The author of the Nishtar i Ishq however says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Ātash Kadah p 276 Majma un Nafa'is vol 11 fol 456 etc.

This beautiful copy contains 690 Rubais mostly of Sufi character. One folio is missing after fol 37

Written in a beautiful Nastaliq within gold and coloured ruled borders on gold sprinkled paper with an illuminated frontispiece. The original folios have been placed in new margins

Not dated apparently 17th century

No. 274.

fol. 63, lines (centre col.) 11, (margl. col.) 22,
size 9 \times 5 $\frac{3}{4}$, 6 \times 3 $\frac{1}{4}$

سرو و زین

KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusraû and Shîrîn, in imitation of Nizâmî's poem of the same name

By Muzâ Ja'fâr Beg

Beginning

حداویدا دلی ده ساد ار اندوه

درو گسایس حم کوه تا کوه

Muzâ Qiwâm-ud-Dîn Ja'fâr Beg, known as Asaf Khân III, میرزا قوام الدین جافر بگ، المعروف به آصف خان, was the son of Mirzâ Badi'-uz-Zamân of Qazwîn, who was the Wazîr of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja'far was also introduced. In A H 985 = A D 1577 Ja'fâr came to India and was introduced by his uncle, Mirzâ Giyâs-ud-Dîn 'Alî Âsaf Khân Bakhshî, to Akbar's court. The emperor received Ja'fâr with honour, and after the death of his uncle, which took place in A H 989 = A D 1581, conferred upon him the office of Bakhshîgarî and the title of Âsaf Khân. On Jahângîr's accession Ja'fâr was appointed ناتالی, or tutor, to Sultân Paiwîz, who had then taken the command against the Rânâ. Ja'fâr served in various capacities under Akbar and Jahângîr. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângîr's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'fâr was a good scholar and a poet of no mean order. The present Masnawî is admitted by the best authorities to rank after Nizâmî's Shîrîn Khusraû. Extracts from his lyrical poems are quoted in the Tâdkîrah. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work *Târikh-i-Alfi*, and after the death of Mullâ Ahmad of Tattah Ja'fâr brought the work down to A H 997 = A D 1588. He died at Bulhânpûr in A H 1021 = A D 1612. Ja'fâr left four sons, all of whom held good

positions under Shah Jahān. His grandson who was also known as Mirzā Ja far was a poet and composed poems under the sūmāq takhallas

In Ethe Bodl Lib Cat No 1068 this poem is called فرهاد و سریں Farhad wa-Shirin Mr Blochmann in his translation of the Āin-i Akbarī vol 1 p 412 says that Ja far composed a Masnawi entitled نور نامہ, Nur Namah which ranks after Nizamī's Shirin Khusrav. I cannot however account for the second title given by Mr Blochmann. The author of the Maasir ul Umara fol 12 distinctly calls the poem Khusrav Shirin while in the epilogue Ja far himself gives the same title to the poem e.g. —

ردل دفع حم درین نمودم

هوم نر حسرو و سریں نمودم

Agum—

نددم حله را ارس و ارس

ندارد حسرو و سریں هوم من کس

From some of his verses in the epilogue it would appear that Ja far had intended to produce a Khamsah but that he contented himself with the Khusrav Shirin —

ساطر دامسم در کامرانی

که گونم ~ راسانکه دانی

In the same epilogue the poet says that the number of verses in this poem is 2673 —

سوار سب فرص حس آمد

دو خس و حا و حم و حس آمد

The date of composition A.H. 1019 = A.D. 1610 is given in the following concluding line —

سدم در مسوی دنیال ناریح

هرا و نورده سد ممال ناریح

A detailed account of Ja far's career is given by Mr Blochmann in his Āin-i Akbarī pp 411 and 5,2 see also Maasir ul Umara foll 10^b-12^b Majma'un Nafā'is fol 107^b Taqī Auhadī fol 116 Sprenger Oude Cat p 110 Rieu 1 p 118 n pp 674 779 etc Copies of this poem are mentioned in Ethe Bodl Lib Cat Nos 1068-1071

fol 3 and the last nine folios are supplied in a modern hand

Written in a beautiful clear Nasta'liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol 1^a we find the name مولانا محمد حسین کاشمی, Mullâ Muhammad Husayn, to which the word کashmîri, Kashmîrî, is added in a later hand

مولانا محمد حسین کashمîri, Mullâ Muhammad Husayn of Kashmîr, the best Kâtib of Akbar's court, was a pupil of Maylânâ 'Abdul 'Azîz, whom Muhammad Husayn is said to have surpassed in the art of calligraphy. He was specially well versed in Nasta'liq writing, and the majority of the Kâtibs consider him equal to the celebrated Mullâ Mir 'Alî of Herât (*d. A.H. 924 = A.D. 1518*), who brought the art of Nasta'liq writing to perfection. Akbar gave him the title of Zâ'iin Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the Mâ'ât-ul-'Âlam, in A.H. 1020 = A.D. 1611. See also Blochmann's *A'in-i-Akbarî*, pp. 102, 103.

The MS. is in a damaged condition.

No. 275.

fol 58, lines 13, size $11\frac{3}{4} \times 8$, $8\frac{1}{4} \times 5\frac{1}{2}$

The same.

Another copy of Ja'far's *Khusraû-wa-Shîlîn*
Beginning as above

حداویدا دلی ده ساد ار ادوهه ال

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end

It breaks off with the following line —

بردم و پس تھہمی نکردم
ولی افروز اربی اندیشه دردم

Written in a fair Nasta'liq
Not dated, apparently very modern

No 276

foli 262 lines 19 size 11 × 5½ 8 × 3½

دوان ناري

DÎWÂN-I-NAZÎRÎ

The lyrical poems of Maulana Naziri

مولانا محمد حسین poetically called Naziri
 Maulana Muhammad Husayn poetically called Naziri اوری
 ن المختلس به نظری was a native of Nishapur
 The author of the Atish Kadah alone says that according to some the poet was originally from Juwayn حوین but as he is better known as Nishapuri the said author places him under Nishapur. In his early youth Naziri went to Kahan where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the Khan Khanan Abd ur Rahim Khan who was an ardent admirer of poetry. Amin Razi says that while he was engaged in composing his Hust Iqlim Naziri was contemplating a pilgrimage to Makkah which he carried out according to later biographers in A.H. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarat and then settled in Ahmadabad where he died. Naziri's brother Maulana Sharaf of Nishapur a distinguished musician was also in the service of the Khan Khanan. See Blechmann p 613 note 3.

Among the later poets Naziri occupies a prominent position and enjoys an excellent reputation. The celebrated Saib (d. A.H. 1088 = A.D. 1677) who is admitted on all hands to have been the greatest of the modern Persian poets in the following verse of his quoted by Dagistani thinks himself incapable of equalling Naziri whom he remarks even Ursi could not approach —

صائب حاصل سوی همتو نظری

خرمی به نظری نرسالید سعن را

Badauni p 310 however compares Naziri with Shikebi a poet of less distinction who at that time like Naziri was in the group of the poets under the Khan Khanan and quotes a Qasidah which Naziri is said to have composed in imitation of a Qasidah of the celebrated Nizami of Gujrah. The emperor Jahangir in his Tuzuk p 91 after highly

commending the poetical genius of Nazīrī, says that the poet, who was then carrying on some trade in Gujārāt, came to him (in the fifth year of his reign) and presented a Qasidah, which the poet had composed in imitation of a Qasidah of Anwārī, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a Khil'at or robe of honour.

The author of the *Maâsır-i-Rahîmî* says that Nazîî was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Nazir adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqî Auhadî, the author of the well-known work called the 'Urafât, who came to Ahmadâbâd in A.H. 1016 = A.D. 1607, says that he constantly visited Nazîî in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612 —

مُرکب دایرہ نرم کیا اے۔

Another chionogram.

رد سارف حسان العجم آه

giving the same year, is quoted in the *Makhzan-ul-Gaiâ'ib* and other *Tadkînahs*, and is said to have been composed by Mîr Fâ'id, the son-in-law of Nazîî. The author of the *Khazâna-i-Âmînah* also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's *Â'in-i-Akbarî*, p. 580, as well as in several *Tadkînahs*, arises from the incorrect reading of the chronogram as -

آه العجم حسان رف رسا ار

* This is another way of saying that he ranks in Persian poetry with Hasān bin T̄ib̄t, who is commonly known as Hasān-ül-‘Arab.

That is, λ for λ at the beginning

Other incorrect dates of the poet's death, viz. A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614 are found in the Tabaqat-i-Shahjahan and Safinah (Ethel Bodl Lib Cat col. 229) respectively. The author of the Hamshah Bahar (Sprenger Oudo Cat p. 130) signs the poet's death quite wrongly to the beginning of Shahjahan's reign.

For notices on the poet's life see Hifz Iqlim fol. 225^b Taqi Auhadi fol. 769, Muraqab Rahimi fol. 54 Bidauni vol. III p. 375 Makhzan ul-Gharib Nizhat-i-Ihq Ata-hi Kadah p. 146 Majma-un-Nasta'is etc. etc. Copies of Nazir's diwan are described in Sprenger Oudo Cat pp. 515 and 516 Rieu II pp. 817 and 818 W. Pertsch Berlin Cat p. 701 No. 37 and p. 108 Ethel Bodl Lib Cat No. 107. In the India Office Lib Cat Nos. 1489-1492 Ouseley Biogr Notices p. 252.

Contents of the diwan —

fol. 1^a-102 Qasidahs Tarkib bands Tarihi bands Qitahs and elegies. Most of the Qasidahs are in praise of the poet's patron the Khan Khanan Abd ur Rahim Khan and some are addressed to the emperor Akbar and prince Jahangir. The last one is in praise of Abd Ullah Khan of Gujarat. The elegies are on the death of the poet's children and of contemporary poets. The headings showing for whom and on what occasion the several pieces were written are lubricated.

Beginning of the first Qasidah —

ای حلالت حلوی از اخبار تبا ماحده
حکیم بو اد کرم دی کار مردا ماحده

fol. 102^b-250^b Ghazals arranged in alphabetical order
Beginning as in Ethel India Office Lib Cat and Rieu

ادا ما ان نصی حسوه حلوه المحتوا
برمسوای بر آور سر رمسوری برون له نا

fol. 251-262 Rubais
Beginning —

ار درست مساد اندروگ و دومس
کان می بردت بحائب کعنه دومس

Written in ordinary clear Nasta'iq within gold and coloured ruled borders with two illuminated frontispieces.

Some seals and signatures on the fly-leaf at the beginning bear the dates A.H. 1065, A.H. 1096, etc

For another copy of Nazîî's Dîwan see under No. 284

No. 277

fol. 273, lines 16, size $8\frac{3}{4} \times 5\frac{1}{4}$, $6\frac{1}{2} \times 3$

The same

Another copy of Nazîî's dîwân, containing Qasidahs, Tarkîb-bands, Tajîr-bands, Gazals and Rubâ'is

fol. 1^b Qasidahs

Beginning —

او نهار مسح حوم میں ما ویران هو
هر ره ر ما سد حرا رفت نحولان او

Corresponding to the Qasidah on fol. 34^b in the preceding copy

fol. 107^b Gazals

Beginning as in the preceding copy

ادا ما سبب ، ان نصی ب وہ حلود المحبہ الی

fol. 266^b Rubâ'is

Beginning as in Ethé, India Office Lib. Cat., No. 1491

ای ار بو سور نگار هر حا کوری
رب ار تو دهد عاری هر عوری

Corresponding to the fifth Rubâ'i in the preceding copy

Written in a good clear Nasta'lîq, within gold and coloured ruled borders, with a faded double-page 'unwân and a frontispiece in the beginning

The original folios have been placed in new margins

Not dated, apparently 17th century

On fol. 106^a the name of the scribe runs thus —

عمر الحمد رفعه ، علی کاد

No 278

foli 123 lines 16 size $12 \times 7\frac{1}{2}$ $10\frac{1}{4} \times 4\frac{1}{2}$

قصائد نازري

QÂSA'ID-I-NAZÎRÎ

This copy contains the Qasidahs Tarjîs and Tarkib-hands of Nazîrî which are found on foli 19-102 of Copy No 276 and probably agree with Section 1 of Rieu's copy (*loc. cit.*)

Beginning as in Copy No 276 —

ای حلال ملوب ار اخبار تنهای ماسه الح

Written in ordinary Nastâliq within coloured rule borders
Dated 10th Safir A.H. 1200

No 279

foli 220 lines 14 size $7\frac{1}{2} \times 4\frac{1}{2}$ $5\frac{1}{2} \times 3\frac{1}{2}$

دیوان شانی

DÎWÂN-I-SHÂNÎ

The original name of Maulana Shâni according to the majority of authorities was لطف الله, Nasîf Âqâ but Iaqîf Khâzîn (see Sprenger Oude Lat p 42) followed by the author of the Suhuf-i Ibrâhim says that the poet's original name was ملا نحس الدين, Mulla Nasîf ud Dîn He was born in Tehran and belonged to the Turkish tribe of Taklû and is therefore better known as تکلو شانی. In his early youth Shâni established his reputation as a poet of great eminence and soon found a great patron in Shah Albas Casawi of Persia (A.H. 996-1038 = A.D. 1587-1628). He stood in high favour with the Shah and it is related in the Âlam Ara-i Abbasi that Shâni

once composed a Qasidah in praise of 'Alî, and recited the poem before the Shâh. When Shânî read out the following verse of the poem—

اگر دشمن کند مساحر و گردوں ،
بطاف ابروی مردانه او میں

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Âlam Âlâ-i-'Abbâsî places this incident in the ninth year of the Shâh's reign (A.H. 1004-5 = A.D. 1595-6), while Taqî Auhadî says that it was in A.H. 1001 = A.D. 1592 that Shânî was thus rewarded by the emperor at Qazwîn. Maulânâ Lutfî, a poet of the Shâh's court, composed the following beautiful Rubâ'i on that occasion —

مساھار کرم ہمان مسور کردي
ملک دل حالی مسحر کردي
مساحر کہ بھاک رہ برا بر سدھ بود
برداں سی و بزر برا بر کردي

This exceptionally handsome reward from the Shâh created a great sensation among the poets of the Shâh's court, who were filled with jealousy of the fortunate Shânî. Auhadî states that when Mî 'Aîab of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shânî, and particularly for such a common verse, the Shâh replied that his object in rewarding the poet was simply to please the Amîr-ul-Umarâ Fâihâd Khân, who was an ardent admirer of Shânî, and for whom the Shâh had a great regard. The same Auhadî further states that shortly after this incident Shânî addressed a Qitâ'ah to the Shâh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shâh, who was a little offended, left the poet at Qazwîn, and, taking with him the said Taqî Auhadî, went to Isfahân, where our learned biographer continued to enjoy the warm favour of the Shâh. Shânî spent the last days of his life at Qazwîn on a stipend from the Shâh, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

ناد مساح مسحی

Shânî was a pious man, and, according to Taqî Kâshî (Oude Cat) and the author of the Suhuf-i-Iblîhîm, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the Khazânah-i-'Âmnâh

says that Shanī's son ملی حسن, Mulla Husar, who adopted the poetical title of ملی, Sani came to India where he died in his youth in A.H. 1007 = A.D. 1656 a date which is expressed by Muhammad Ali Mahr in the chronogram

۹ ~ ر نابی ناکراده سای

Although Shanī enjoys a fair share of reputation among the better known poets of Persia most of his biographers do not attach much value to his poetical compositions and remain that his popularity is mainly due to the reward which he received from Shah Abbas

A complete diwan of Shanī in imitation of Tigāni is noticed in the following number and the author of the Majma un Nafā'is also says that he possessed a copy of Shanī's diwan in imitation of the Gazals of Baba Tigāni.

For notices on the poet's life see Taqī Auhadī fol 368^b Ālām Ara i Abbāsī fol 71 Nish̄tar i Ish̄q fol 942 Majma un Nafā'is vol 1 fol 235 Suhuf i Ibrāhīm fol 444 Ātash Kadah p. 26 Khazānah i Amīrah fol 201 Khulasat ul Afkār fol 9, Riyād usl Shūara fol 200^b See also Sprenger Oude Cat pp 42 112 and 564 Three copies of the poet's diwan are noticed in Rieu II p. 676

Contents of the diwan —

fol 1^b Qasidahs in praise of the Imams Shah Abbas and some nobles of his court

Beginning as in Rieu p. 6,6 —

ای رسودا س مسرلے انار انداحہ
کوئن مخصوص را در دام نار انداحہ

fol 101-106^b Some Gazals without any order intermixed with Qitahs some of which are satirical

Beginning of the Gazal —

آن آسم که سره تکردم ردود حوس
مالد معله نافعہ ام بروجود حوس

There seems to be a lacuna of a few leaves after fol 106^b
fol 107 Gazals in alphabetical order
Beginning —

سرمد تلب سمه ل مرا
اگرچہ حصر بود هادی مصل مرا

fol 215^a Rubâ'is

Beginning

دارم در مراف تو ملالی که مسرمن
 و درین حود انفعالی که مسرمن
 در گلعن هتران دوای گلسن نار
 دور از تو سینه ام بحالی که مسرمن

This copy contains forty Rubâ'is in all

Written in a clear Nastâliq, within gold-ruled and coloured borders
The original folios are placed in new margins

Dated Jumâdâ I, 1043

No. 280.

fol 242, lines 16, size 9½ × 5, 7 × 3½

The same

Another copy of Shâni's dîwân The Gazals in this copy are in imitation of Figânî

fol 1^b Gazals arranged in alphabetical orderBeginning as in Rieu, p 676^b

ای نادای همد بو رممه همل و رای را
 ار بو حلدو ، سخن هام عزل سرای را
 حوصله کو که کسجدس رته رایت ره ،
 گره تو در نهار نهی حام همان سای را
 حسم هسیاه من ، تو داد نیاد هستم
 سس که هسیاه مسکنی نرگس مرممه مسای را

fol 191^a Fâids or single verses

Beginning.—

ای مدهمان مرده هما را که ارین سهر
 رسم که حای هما، هماک نامید

fol 192 Qitahs
Beginning —

برم وصال بو طرفة ۱۱ ی اس
گر لگداری که خیر دراند

fol 193 Rubais
Beginning —

رد ۱۱ که اسم نگ
الگنمه شنه که اسم سپمه
مردان سرب سوم که برا حرمی د
ایشها همه فرموده حسم سده ۱

fol 194-195 blank

fol 195^b Qasidahs
Beginning —

ر حکس ناده رحیت رسیل لاله رار مده
صای ~ گلسن نکی هرار مده
مگر نوید وصال تو ملحد ایسام
که ماه وحد هم آخوش و هنکار مده

fol 236^b Iarkib bands
Beginning —

من ۲ م آواره از حوس گا
دنیا نه در عالمه نیس گلسته

The Qasidah for which Shani was rewarded in gold to his own weight by Shah Abbas is not found in any copy of the poet's diwan here

fol 21^b 43^b 59^b 70^b 91^b, 10^b 123^b 139^b 150^b 171^b and 186^b
contain beautiful Indian illustrations

Written in a fair Nastaliq within gold ruled borders with an ordinary double page unwan and a fairly decorated frontispiece

Not dated apparently 17th century

No. 281.

fol. 154, lines 12, size $7\frac{1}{2} \times 5$, $5\frac{1}{2} \times 3$

دبوان ترادي

DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings

That he flourished during the reign of Akbar can be ascertained from the numerous Qasidahs in praise of that emperor, and from several contemporary events, the dates of which range from A.H. 991-1004 = A.D. 1585-1595. From a Qit'ah on fol. 147^b it would appear that the poet was a native of Herât, which he left in A.H. 991 = A.D. 1583, for which he gives the chronogram—

حلا سدم رهراه

Taqî Auhadî, fol. 164^a, notices one Turâbî thus

مسر ترایی سر مسر محمد مسجد سب در آمدن هند نادم
 نویں نویں وی ار لوهور لدکھن رو، اسد حم حوبس سر
 محمد رمان سس هند خاند بی بی را گروہ حواسست که مسجد
 رسابد اتفاقا ناگرہ رسید گرفتار گردید مدتی در قلعه محسوم
 بود و حون ار قبد حبانگری حلص سد مسوخه عراق سد نار
 برگردید در مسدو دیدرسن نار عراق رو، و الحال هم انحصار
 انا و احداد و احوال ایسان همه سخار، معاس کردندی

but the said author quotes only one verse of the poet, which, however, is not found in this dîwân

Contents

Gazals in alphabetical order. The first, in imitation of Hâfi, begins thus on fol. 1^b.—

رہی مهر ہمال سمع حان افروز متعلقها
 سور ار ماں کچ می، حانہ دلها

The Ghazals end on fol 96 with the following note —

— سد و حبل و نک عزل امس الـ

fol 96^b Ghazals and Iarkib bands in alphabetical order in praise of Akbar Hakim Humam and several distinguished persons of Akbar's time

The first in praise of the prophet begins thus —

ر خبره تو حکوید کسی که صر نا
تمام ناری و نازب تمام حسن حما

fol 129^b سعی نامه
Beginning —

دلا تا نکی نارسایی کشم
روشد ربا حود نمایی کشم

fol 140 Qitahs relating to the dates of several contemporary events —

مرسد کامل محمد طاهر آنکه
قدوه الابرار والاحسان بود

fol 148 Rubaiyat
Beginning —

ای داد بو ببر رگمان و در حال
در وصف بو عقل و فیم را لاطقه لال
هر گر نسود نور بو نعمر نذر
یعنی که مسرهی رلشان و روای

fol 152 Iards
Beginning —

نیص حون آن سکدل حومه مدار الـ

Some Ghazals and Iubla is are written on the margins
Written in ordinary Nasta liq
Not dated apparently 12th century

No. 282.

fol. 200, lines 14, size $8\frac{1}{2} \times 4\frac{1}{2}$, 6×3

سَبْعَ مَسَارَةٍ

SAB' SAYYĀRAH;

OR,

THE SEVEN PLANETS.

The seven Masnawîs of Maulânâ Zulâlî of Khânsâr

According to Rieu, p. 677, Maulânâ Zulâlî of Khânsâr, in Tâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muhammad Bâqâî Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known Masnawî, مُحَمَّد وَ أَيَّارْ, or in A.H. 1025 = A.D. 1616. See Ethé, India Office Lib. Cat., No. 1494, Ethé, Bodl., 1081 (where, besides the seven, one more Masnawî of the poet is mentioned), Sprenger, Oude Cat., pp. 592 and 593, etc., etc.

Beginning with the preface

نَفْدِيرْ قَدَرْ ، وَ نَوْرِ صَعْبَ صَانِعِي وَ قَادِرِي رَا مَفْدُرْ وَ مَهْدُرْ

اَسَبْ

In this preface Zulâlî enumerates his seven Masnawîs after comparing them with the seven planets

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul-Husayn of Kamrah put them in order. Mullâ Tugrâ of Mashhad wrote a preface to Zulâlî's poems

فَهْ مَهْ آمُورْ ، فَهْ مَهْ سَارَةٌ مَسَارَةٌ
or آمُورْ ، نَامَهْ

The seven Masnawîs are arranged in this copy as follows.

I

مُحَمَّد وَ أَيَّارْ

The story of Sultân Mahmûd and his slave Ayâz
Beginning —

سَامِ اَنَّكَهْ مَهْمُودَسِ اَنَّارِ اَمَهْ

هَمَنْ سَحَاهْ نَارِ وَ سَارِ اَسَبْ ..

This Maṣnawī was commenced in A.H. 1001 = A.D. 1592 and finished
in A.H. 1024 = A.D. 1616

See the chronograms in Lieu and Sprenger
It was edited in Lucknow A.H. 1290

II

سعله دیدار

A mystical Maṣnawī divided into forty nine alem or frames
Beginning on fol 128^b —

نام (ا) تاج سر هر نامه
سعله دیدار هر هنگامه

III

حسن گلوصوڑ

In forty one حلوی

Beginning on fol 139^b as in The Bodl Cat No 1091 —

بسم الله الرحمن الرحيم
ترسیمات بدلو رحیم

IV

آدرو ، در

Beginning on fol 155^b —

نامس = * و حسن دفتر
آتس مسا = کو سیدر

۱

مسانه

In forty فلخ or cups

Beginning on fol 161^b —

نام او ناده مسنه مسانه
دش هر که هسته مسانه

No. 282.

foll 200, lines 14; size $8\frac{1}{2} \times 4\frac{1}{2}$, 6 x 3

سَعْي مَسَارَة

SAB' SAYYĀRAH,

OR,

THE SEVEN PLANETS.

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According to Rieu, p 677, Maulânâ Zulâlî of Khânsâr, in Ḫiâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muhammad Bâqar Dâmâd, the influential Sayyid. He died in A H 1024 = A D 1615, the year in which he finished his best known Masnawî, محمود و ایار, or in A H 1025 = A D 1616. See Ethé, India Office Lib Cat, No 1494, Ethé, Bodl., 1081 (where, besides the seven, one more Masnawî of the poet is mentioned), Sprenger, Oude Cat, pp 592 and 593, etc, etc.

Beginning with the preface

تقدیر قدر، و ته ویر صعع صاعی و قادری را مقدار و م سور

امس

In this preface Zulâlî enumerates his seven Masnawîs after comparing them with the seven planets

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul-Husayn of Kamrah put them in order. Mullâ Tugrâ of Mashhad wrote a preface to Zulâlî's poems.

مساره سعی هفت، آسمو، نامه آسمو، نامه

The seven Masnawîs are arranged in this copy as follows

I.

محمود و ایار

The story of Sultân Mahmûd and his slave Ayâz
Beginning —

نام اکھ محمود من ایار ام ..

حہ من سچائے نار و بیار ام ..

This Masnawi was commenced in A.H. 1001 = A.D. 1592 and finished
in A.H. 1024 = A.D. 1616

See the chronograms in Rieu and Sprenger
It was edited in Lucknow A.H. 1290

II

سعله دیدار

A mystical Masnawi divided into forty nine ^{بُر} bēr or flames
Beginning on fol 128^b —

نام (او) تاج سر هر نامه
سعله دیدار هر هنگامه

III

حسن گلوسور

In forty one حلوة

Beginning on fol 139^b as in Etch Bodl. Cat. No. 1081 —

سم الله الرحمن الرحيم
تبر مها، ندو رحم

IV

آدر و مسدر

Beginning on fol 150^b —

نامس = * و حسن دفتر
آس سما کو مسدر

V

مسانه

In forty ملح or cups

Beginning on fol 161^b —

نام او ناده = مسانه
دهن هر که = مسانه

VI

دَرَةٌ وَ حُورِسْد

Beginning on fol 188^b as in Ethé, Bodl Cat, No 1081 --

نام او کرد مرا معله فرور
سوان گفت تا رس که مسورد

VII

صلیان نامه

Beginning on fol 193^b —

سام ھانگیر دلهای سک
که آمد سلیمانی یاک سور لیک

Written in a clear Nasta'lîq, within coloured borders Spaces for
headings are left blank throughout

Not dated, apparently 18th century

No. 283.

fol 84, lines 15, size 9½ × 5½, 6¼ × 3½

دبوان وصلي

DÎWÂN-I-WASLÎ.

The poems of Muhammad Tâhir Waslî Khwâjah Muhammad
تَّاهِيرُ الْمُحَمَّدِ وَصْلِي بْنُ حَوَادِهِ مُحَمَّدِ شَرِيفِ الرَّارِيِّ, poetically called Waslî, was the eldest son of the
eminent poet Khwâjah Muhammad Sharîf Hîjî of Ray (see vol II,
No 243) and the brother of the celebrated Khwâjah Gîyâş Beg I'timâd-
ud-Daulâh (d. A.D. 1031 = A.D. 1622), the father of the famous Nûr
Jahân Begam, and the distinguished Wazîr of the Emperor Jahângîr.
Waslî's cousin Amin Râzî, the author of the well-known work Haft Iqlîm,

speaks of the poet in the present tense and mentions him as a specialist of his time in حلم مساں or arithmetic. The date of Washi's death is not given anywhere but Taqi Auhadi who came to India in A.H. 1015 = A.D. 1606 and compiled his famous work the Urafat under the Emperor Jahangir between A.H. 1022 and 1024 = A.D. 1618 and 1619 says that while writing the said work Washi and his son Muhammad Sadiq were lying in Lahore.

For notices on the poet's life see Taqi Auhadi fol. 792 Haft Iqlam fol. 297^b Ijazat u h Shura fol. 458 Majma un Nafas vol. II fol. 502 Nishtar i Ishq fol. 1961 etc.

See also British India Lib. Office Cat. No. 1493 where a copy of the poet's diwan is noticed.

Contents of the diwan —

fol. 1^b Gazals in alphabetical order

Beginning —

حوسوف و حدان نگدران حوسوف و حدان صبح را
مساند که نا صبح دگر دریافت نوان صبح را

A few Fards and Rubais are intermixed with the Gazals
fol. 23-30 Tarji bands

Beginning —

ساید دلا که صد سدی

افکیده نهواه ، کمدمی

The burden runs thus —

م و حوس ه رس
ه نسالم ار آت دندہ حونس

fol. 30^b Another series of Rubais

Beginning —

اد قدم که و نارس نارامس
نا لاله و مسره خارصس را کارامس

fol. 3^b A Masnawi styled گھمہ در on the game of cards

Beginning —

در دنس ورنر حواهد ناح
د حون کدای لصرح حود متعاب

fol. 35^a-40^a Qasidahs in praise of Akbar and Jahāngīr
Beginning of the first Qasidah —

برد یک مهد دلا که سر آند رمان هم

نهد نروزکار دکر کس سان هم

fol. 40^a 42^a Five Qit'ahs, five Rubā'is, and one Fāid.
Beginning of the Qit'ah —

کامگلارا نعم لاه ، یکی
حاد ، حواهم بطر نگمار

fol. 42^a-84^a Another Masnawī, entitled *مسرو شریں*, the romantic
love-story of Khusraū and Shīrīn

Beginning

الهی نبود طاعه ها کن
سور حود دلم را آسا کن

The Masnawī is left incomplete and the words *تمام سد* are falsely
added at the end by a later hand

Written in a clear Nasta'līq

Not dated, apparently 17th century

No. 284

fol. 642, lines 27, size $13 \times 6\frac{1}{4}$, $10\frac{1}{4} \times 3\frac{3}{4}$

کلاد، ناہوری

KULLIYĀT-I-ZUHŪRĪ.

The complete prose and poetical works of Maulānā Nūl-ud-Dīn
Muhammad with the poetical title of Zuhūrī. The author of the *Natā'ij-ul-Afkār* calls the
poet Mir Muhammad Tāhir Zuhūrī, طاهر زهوری. According to the author of the *Maâsir-i-Rahīmī*, supported by several
others, Zuhūrī was born in Tuishīz, Khwâsân, while the author

of the Mirat ul Alam calls him a native of Shiraz. According to his contemporary biographers Faqī Ka-hi and the author of the Maṣir i Rahumi Zuhuri proceeded from his native place to Yazd at an early age where as stated in the Maṣir i Rahimi he lived for some time with Maulana Wahabzī Bafiqi and had Mir Īwas ud Din Muhammad as his companion. The same book also mentions that from Yazd Zuhuri went to Shiraz where he stayed for seven years and became an intimate friend of Maulana Darwīsh Husayn who was very exceptionally versed in history poetry riddles and calligraphy. Faqī Auhadi another contemporary biographer of Zuhuri corroborates Maṣir i Rahimi in its avowal of the movement of the poet to Shiraz and states that there he devoted himself to studies —

مکی در سراز بود و نہ علوم و رسم قیام مسعود

It is an established fact that Zuhuri came out to India in c. 988 = A.D. 1480 and in course of time he settled down in Bijapur where he formed several acquaintances and in due course became an intimate friend of the eminent poet Malik Qummi who a daughter he married. Like Malik Qummi Zuhuri was in warm favour with Ibrahim Adil Shah II (A.H. 1029-1034 = A.D. 1514-1518) and they were conjointly rewarded by Adil Shah for the culprits they composed in praise of the King and for the works they dedicated to him. Maṣir i Rahimi says that the sum conferred upon Zuhuri by the king for composing the work Gulzar-i Ibrahim amounted to Rs 10,000 while the author of the Alam Ara-i Alasi says that both Zuhuri and Malik Qummi were munificently rewarded by Adil Shah for composing the work Kitāb-i Nauras. Besides being a poet of great distinction Zuhuri was a master prosa writer and an adept in the art of calligraphy of which Arzā makes mention in his Majma' un Nasūrī stating that Zuhuri made repeated copies of the Raudat us-Saqī which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the Maṣir i Rahumi who admiringly praises Zuhuri's Shikastah hand.

The celebrated Laydi who was a senior contemporary of Zuhuri held poetical discourses with the poet and greatly admired his ingenuity. Faqī Auhadi says that towards the end of A.H. 1020 = A.D. 1611 when he was in Gujarat both Zuhuri and Malik Qummi sent their poetical compositions to Nizam Nishapuri (noticed above) who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Zuhuri in the construction of Ma'navi poems and ornate prose.

According to most biographers such as the authors of the Maṣir i Rahumi Khulasat ul Afsār Yad i Bayda Nishātar i Ihq Nūrij ul Aflāt etc. Zuhuri died in A.H. 1025 = A.D. 1616 according to Maṣir i Rahimi at Bijapur two months after the death of Malik Qummi. The

author of the *Mu'ât-ul-Âlam* stands alone in placing the poet's death in A H 1024 = A D 1615

For notices on the poet's life see ^c *Taqî Kâshî* (Oude Cat, p 44), *Taqî Auhadî*, fol 434^b, *Ma'âsir-i-Rahîmî*, foll 84–90, *Badâ'unî*, vol 111, p 281, *Majma'-un-Nafâ'is*, vol 11, fol 298^a, *Khazânah-i-'Âmirâh*, fol 235^a, *Mu'ât-ul-Khayâl*, p 117, *Nîshtar-i-'Ishq*, fol 1119, *Riyâd-ush-Shu'aîâ*, fol 246^b, *Khulâsat-ul-Afkâî*, fol 105^b, *Mu'ât-ul-Âlam*, fol 449^a, *Makhzan-ul-Ğarâ'ib*, fol 513, *Natâ'ij-ul-Âfkâî*, p 227, *Sarkhwush*, *Yad-i-Baydâ*, fol 140^a, *âtash Kadâh*, p 97 See also Sprenger, Oude Cat, pp 112, 125, 151 and 580 Copies of his works are mentioned in Rieu, 11, pp 678 and 679, 741 and 742, etc, Ethé, Bodl Lib Cat, Nos 1076–1080, Ethé, India Office Lib Cat, Nos 1500–1514, Rosen, Pers MSS, p 264, W Peitsch, Berlin Cat, pp 909, 910, etc A notice of the poet and some of his works under the Muqaddamât-i-Zuhûrî, معدماً، مهوري، written by 'Abdur Razzâq Sûratî in A H 1212 = A D 1797, has been lithographed in Cawnpore, 1873

Contents —

I

Zuhûrî's preface to *Khwân-i-Khalîl*, حوان حلیل Beginning on fol 1^a

ای ار بو بر اهل تھب و اکلیل سهل
گر دکر حیل اس ، و گر قدر حلیل
بطع از بو بهمای ارنا ، حرد
اندابه حوان ار سحن حوان حلیل

It concludes with the following verse —

نا ارین مهمان سرا حوان حلیل آید ساد
مسنیان حلی ابراهیم عادل ساه ناد

This and the following two prefaces were dedicated to Ibrâhîm 'Adil Shâh II

II

Preface to the *Gulzâr-i-Ibrâhîm*, گلزار ابراهیم Beginning on fol 12^a —

^P حرمی هن سحن هاراو ، حمد نهار سرائنس ، که گلزار ابراهیم
Acco others، در رحیمه تو و ، طبعان الح

Compare India Office Lib Cat No 1500 4 where طلعتان is wrongly substituted by طالقان .

It concludes with the line —

داسان سد حم سان رحس
حرب كلار ابراهيم ناد

III

Preface to Nauras, a treatise on Indian music composed by Ibrahim Adil Shah himself but according to Alam Ali Abbasi the Kitab-i Nauras was jointly composed by Zuhuri and Malik Qummi Beginning on fol 1^a —

سرود مرايان حسرتکده قال که سورمن مرايسان حال کار کام و
ریان ساحه اند الح

It concludes thus —

نار اعمال بحمد ملک و نکس حل ناد
نار حل عزیز ناد ار؟ در امان
هم تاھیب اصولیں نعیہ چانوں دهد
هم نوچ مذکاریں رسم چانوں دمان

The above prefaces are in ornate prose mixed with verses They are all in homage of Ibrahim Adil Shah and describes his character valour benevolence knowledge and the splendours of his court These works of Zuhuri are very popular in India and have been printed under the title مه نیر طهوری in Lucknow 1846 and in Cawnpore A H 1269 and in 1873 English translation Calcutta 1881 Special copies are mentioned in Ethe Bodl Lib Cat Nos 10,6 1080 and 1241 33 36 and 34 Ethe Ind Office Lib Cat Nos 1511 and 1512 W Pertsch Berl Cat pp 10 33 and 1006

IV

سچ رفعہ or رفعات The five love letters of Zuhuri also called بسم میدا .

Beginning on fol 1^b —

فیض م دل حسوه حولها الح

Edited with commentaries, Cawnpore, A H 1280

Special copies are mentioned in Rieu, II, p 742, Ethé, Bodl. Lib. Cat, No 1080, 4, W Pertsch, Beil Cat, p 1007, No 3

V.

Minâ Bâzâr مسما نارار A description of the Bâzâr, called Minâ Bâzâr, built by Ibrâhîm 'Âdil Shâh in Bijâpûr. This work of Zuhûrî is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the vendois, etc., of the Bâzâr. They are found on fol 32^a, 33^b, 34^b, 35^b, 36^b, 37^b, 38^b, 40^a and 41^a — fol 42^b—43^a blank.

VI

Tarkib-bands, Tarjî bands and Qasîdahs intermixed.

Beginning on fol 43^b

ای نام تو بر سر رنابها
وی یاد تو در مسان حابها

See also Ethé, Bodl. Lib. Cat, No 1076, and Ethé, India Offic. Lib. Cat, No. 1501

Marâsî or elegies in the form of Tarkib-bands.

Beginning on fol 246^a —

ایام ماتم امس ، نیاتم سرا دسمن
رور حدائی آمدہ ار حود حدا دسمن

Qitâhs

Beginning on fol. 269^b —

لحمد الله ار بھت صاھ فران
معااد ، قربین کسے ، کار لکن

Satirical Rubâ'îs

Beginning on fol 273^a

ای حواحد نلای رن و فرورد للامس
حسم تو مدم حرم مسد للامس

Gazals in alphabetical order

Beginning on fol 275^b

Acc.
others,

انکه حواهد دامس فرد ا رہنس دیوان ما
گنہ و صعن آغا ، مطلع دیوان ما

A very large collection of Rubas comprising fol 478^b-555
Beginning —

ای اربو همه نهان و سدا سدا
در مدب دو ۵۰۰، ه عردا مردا
در حراب ما مس مصولم مصول
در ره حود نگر خدایی بو خدا

fol 506 blank

VII

Saqi Namah مسامی نامہ The well known Masnawi of Zuhuri which he wrote in praise of Bushan Nizam Shah II (A.H. 999-1037 = A.D. 1590-1628) and the court of Ahmadnagar

Beginning on fol 556^b —

سها همه ابرد ناک را
برنا ده طارم ناک را

Towards the end on fol 641 the poem is said to consist of 400 distichs —

چهارالی اول علم داد سان
سقرب امروز نالصد براان

The Saqi Namah has been lithographed in Lucknow 1849 Special copies of the poems are mentioned in The Bodl Lib Cat Nos 1078 and 1079 and col 766 Rieu II pp 678 and 679 The Ind Office Lib Cat Nos 1506-1508 W Peitsch Berlin Cat pp 64 and 697

II — Diwan — On the margins of this copy extending fol 43^b-293^b the complete poetical works of Naziri Nishapuri (cf No 276) consisting of Qasidahs Gazals Ta'rikh bands Tarji bands Qitahs and I ubais are written in a clear Nasta liq

Beginning of Naziri's diwan —

ای حلال حلوت ار اخبار سها ماحه
حکمت بو ار کرم دی کار مردا ماحه

The colophon of Naziri's Kulliyat (fol 293^b) says that it was written by one Hasan Ali al Husayni at the request of his brother Sayyid Bandah Husayn in A.H. 1223

The Kulliyat in Zuhuri is written in three different hands fol 1^b-20 is a clear Nasta liq fol 21^b-4^b are written in a Nim Shikastah

hand, with a subscription which says that this portion was written by one Muhammad Wali, محمد ولی, in Safar, A.H. 1209. The remaining portion, foll. 43^b-642^b, is written in a fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

fol. 259 and foll. 589-592 are supplied in a later hand.

A dîwân of Zuhûrî was lithographed in Lucknow, 1879.

No. 285.

foll. 276, lines 19, size 9 $\frac{1}{2}$ x 5, 7 $\frac{1}{2}$ x 3.

The same

A small collection of Zuhûrî's prose and poetical works —

1 Preface to the Gulzâr-i-Ibrâhîm, fol. 1^b

2 Ta'kîb-bands, Qasidahs and Ta'jîbands, fol. 8^a

3 Rubâ'is, foll. 78^b-121^a

Beginning —

لر مهر ر عارض بو تقدام حوسن

اس تور مه سیده تعظیم حوسن

گلزار حمال نوشه ار حسم فیاد

گلگس نگلزار برآه م حوسن

Like India Office Lib. Cat., No. 1500, the collection of Rubâ'is in this copy is divided into twenty-two sections

4 Qasidahs, foll. 121^b-158^b

Beginning —

دار بر هر لحظه حواهم حال رار حوسن

سهول ناسد نه زاری بر فرار حوسن

5 Gazals, foll. 158^b-254^a

Beginning —

حسن کھاں نا حورک حون اسد و دم را

ناره کند ندھمی دوھمی قدیم را

6 Preface to the Khwâr-i-Khalil, foll. 254^b-269^a

7 Preface to the Nauras, foll. 270^b-276^a

Written in a clear Nasta *hij* within gold and coloured ruled borders
with a frontispiece
Not dated 19th century

No 286

foll 207 lines 14 size 7 x 9 5 x 2½

The same

Another small collection of Zuhuri's prose and poetical works —

- 1 Preface to the *Nauras* foll 1b-10
- 2 Preface to the *Gulzar i Ibrahim* foll 10b-20
- 3 Preface to *Khwān i Khālid* foll 20-41
- 4 *Saqi Nama* foll 41b-207

This beautiful copy is written in a minute *Nim Shikastah* hand
within coloured and gold ruled borders with an illuminated frontispiece
at the beginning of each section

The colophon is dated I atma the 6th of Dulqad A.H. 1039

Scribe حمد الله سراری

No 287

foll 156 lines 15 size 9 x 6 6 x 1

ساقی نامہ

SÂQÎ NÂMAH

A beautiful copy of Zuhuri's *Saqi Nama* being as above
Written in a fair Nasta *hij* within gold and coloured ruled borders
Not dated 18th century

No. 288

foll 152, lines 14, size $9\frac{1}{4} \times 5\frac{1}{2}$, $6\frac{1}{4} \times 3\frac{3}{4}$

بیوان فرح اللہ شوستری

DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.

Fâraj Ullah Shûstari, فرح اللہ شوستری, with the poetical title Fâraj, was an inhabitant of Shûstarî. He was for a long time in India, where he was met by the well-known biographer Taqî Auhadî, who mentions having seen him in Agia, and that he was regarded as one of the learned men of the time.

The author of the Riyâd-us-Shu'aîâ (Lib copy) says that he has seen the poet's dîwân containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the Yad-i-Baydâ, however, says that Fâraj left only four thousand verses. Âizû, in collaboration to other biographers, says that Fâraj came out to India from his native land Shûstarî and entered the services of 'Abd Ullah Qutb Shâh, the sixth Sultân of the Qutb Shâhî dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Qutb Shâh for many years when he stood in need of it. Prince Aurangzib was the then governor of the Imperial territories in the Deccan.

For notices on Fâraj Ullah's life see Riyâd-us-Shu'aîâ, fol 299^b, Yad-i-Baydâ, fol 189^b, Taqî Auhadî, fol 564^b, Majma'-un-Nafâ'is, fol 355^b, Beal's Biographical Dictionary, p 8.

The dîwân consists of only Gazals arranged in alphabetical order Beginning

ادا ناولسی السهباء دقهها نم ناولها

کران ل . سیاء کونر و ماده ناده در دلها

Written in ordinary Nasta'lîq

Not dated, apparently 18th century

•
No 289

fol 105 lines 17 size $7\frac{3}{4} \times 4$ $5\frac{1}{2} \times 2\frac{1}{2}$

دیوان شاپور

DÎWÂN-I-SHÂPÛR

Containing Qasidahs and Gazals

Beginning of the Qasidahs as in Sprenger Oude Cat p 564 —

حه مرده دارد ارلن ماح گل ۱ م بهار
که رقص مسکن از مسون بر مسون دمسار

Âqâ Shâpur آقا شاپور or according to Taqî Kashî (Oude Cat p 42) Khwajah Sharaf ud Din Shapur حواجه مشرف الدین شاپور a relation of the poets Umid and Hujri of Tihran with the original name Arjasp ارجامس was the son of Khwajah Khwajah the brother of Khwajah Muhammad Shirif who was successively Wazir of Khurasan Yazd and Isfahan under Shah Tahmasp (See the Haft Iqlim of Amin Razi whose cousin the poet was) Shapur was related to the celebrated I timad ud Daulah the father of Jahangir's wife Nûr Jahan and to him he addressed several Qasidahs Taqî Auhadi a contemporary and friend of the poet says in his Urafat that Shapur at first adopted the poetical title of حربی (Sprenger reads حرسی while Riyad ush Shuara and Majma un Nafa is read as حرسی) which when he came to India he changed for شاپور (also مادور) See also Tâhir Nasirabadi fol 137

The same Taqî Auhadi says that he at first met the poet in Qazwin in the beginning of the reign of Shah Abbas I and also once in Isfahan when both of them engaged themselves in comparing the diwan of سایی probably a mistake for سبدي

Shapur also came to India and is said to have left Lahore for Iraq in A.H. 1003 = A.D. 1594 Taqî Auhadi says that Shapur's age when they met each other was about twenty years and a few months Taqî Kashî ib says that in A.H. 996 = A.D. 1587 Shapur was engaged in imitating the diwan of Firdausi The author of the Suhuf-i Ibrahim says that Nazim of Iabriz mentions in his Tâdkirah that in A.H. 1026 =

A.D. 1616 he collected Shâpûî's dîwân with him in Isfahân. The poet also left an incomplete Masnawî on the lines of Shîrîn and Faîhâd.

For notices on the poet's life and work see Taqî Auhadî, fol. 372^a, Haft Iqlîm, fol. 298^a, Riyâd-us-Shu'aîâ, fol. 210^b, Majma'-un-Nafâ'is, vol. 1, fol. 236^b, Suhuf-i-Ibîâhîm, fol. 482^b. See also Sprienger, pp. 42 and 564, Rieu, p. 674, etc.

fol. 16^b Gazals in alphabetical order

Beginning as in Rieu, *ib*, and Sprienger, *ib*

رَهْنَهُ رَاهِيلْ بِكْرَدَدْ حَافِرَاهِ لَعْلَ حَانَابَرَا
رَحَاصَبْ سَدَارَدْ عَسَارِي آهَ دَانَ رَا

The initial line of the dîwân of Faîhî (another takhallus of Shâpûî), separately noticed in Sprienger, p. 408, is found in this copy on fol. 17^b.

Three or four folios are missing from the end, and the MS breaks off with the following line

مَكْنُ مَابُورَى دَهْسَارَ او تَكْلِه ، كَلْرَامَ
كَهْ گَلَ دَرَ حَسَمَ مَنَ بَى روَى او حَارَمَ سَدَارِي

Written in minute Nasta'lîq, within gold and coloured borders, with a small frontispiece

Not dated, apparently 18th century

No. 290

fol. 107, lines 9, size $7\frac{1}{2} \times 5$, $5\frac{1}{4} \times 3$

دِیوان

DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as Habîb and in others as Hubb. Some of the Tâdkihâhs show several poets of the name of Habîbî, though none of them give any account of their lives. 'Alî Hazîn makes mention of a contemporary poet named Habîb, who, he says, was a native of 'Abbâs Âbâd in Isfahân. But the verses quoted by the above biographer are not found in this copy of the dîwân.

The Gazals in this diwan are purely of Sufic and religious character
 The dates of chronogram range from A.H. 1013-1027 = A.D. 1604-1618

In a note on fol. 107^b the poet is called حواجه - صا -

نوشهری

The diwan contains Gazals in alphabetical order. Some Gazals are in Arabic.

Beginning on fol. 1^b —

ای ناک حمد ناک بو ناک آزادای م
 عاشر ربان ما رادا همچو رای ما

In the colophon where the diwan is called Diwan-i Hubb-i
 it is said that this copy was written in the fourth year of
 Bahadur Shah's reign by سعید واحد الرؤوف

--

No. 291

fol. 21 lines 9 size 8½ × 6 × 3

نان و حلوا

NÂN-WA-HALWÂ

OR

"BREAD AND SWEETS"

A poem on ascetic life by Baha ud Din Amuli Shaykh Baha ud
 Din Muhammad bin Sayyid Husayn bin Abd us Sunnah al Harrani of
 Jabal-i Amul near Damascus with the takhallus Bala'i

الدين محمد بن سعد - بـ نـى حـمد الصـدـقـ الـعـامـلـي
 was born on the 19th Dulhijjah A.H. 953 = 11th February A.D. 1547
 (see Brock II p. 414) Baha ud Din's father Sayyid Husayn an
 eminent Shi'ah divine was at first the Shaykh ul Islam in Ardabil and
 afterwards Mujtahid in Isfahan. In his early youth Baha ud Din
 went to Isfahan where he flourished in the reign of Shah Abbas the
 Great (A.H. 996-1038 = A.D. 1587-1628) who entertained a high regard
 for this great scholar. At Isfahan Baha ud Din continued his study

under his father and other eminent scholars, such as **عبد الله بردي**, **علي ملا**, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahâ-ud-Dîn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the Shaykh-ul-Islâm, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahâ-ud-Dîn was one of the most distinguished scholars of his time and, like his father, was a great Shî'ah divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqî Majlîsî (*d. A.H. 1070 = A.D. 1659*) was a pupil of Bahâ-ud-Dîn.

On the 4th of Shawwâl, A.H. 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahâ-ud-Dîn's contemporary historian, Muizâ Iskandar Beg, in his 'Âlam Ârà-i-'Abbâsî, fol. 310^b, says that Bahâ'i was working at the Jâmi' 'Abbâsî to his last, and adds that, besides Shâh 'Abbâs, thousands of people attended the funeral procession of this great scholar. According to his wish Bahâ-ud-Dîn was buried at Mashhad. Two chronograms of Bahâ'i's death are quoted in the 'Âlam Ârà (*loc. cit.*) One composed by Muizâ Abû Tâlib, the prime minister of Shâh 'Abbâs, which runs thus

د ر حون سب در دار فای
کس ایوان ه ساس ماوای
دوستی ه سب ر من تاریخس
گهنهس سب نهادین وای

and the other—

امسومن ر مفتادی دوران .

composed by Muhammad Sâlih, nephew of the aforesaid Iskandar Beg. In one copy of Bahâ-ud-Dîn's *Jâmi' Abbâsî* (Add. 23,578 of the British Museum), in a preface to the sixth bâb, A.H. 1031 (12th Shawwâl) is given as the date of his death. The date A.H. 1031 is also given in the MS. copy of the *Kashf-ul-Hujub*, fol. 2^b. Besides being one of the distinguished 'Ulamâ of his age, Bahâ-ud-Dîn was a good poet, and has left many *Gazals* and *Qasîdahs*, extracts from which are given in almost all the *tâdkihahs*.

Out of the numerous works of this prolific writer on Shî'ite law, tradition, mathematics and astronomy, the following may be enumerated—

I

Miftah ul Falah مفتاح الفلاح (wrongly spelt as Miftah al Falah) in the India Office Lib Cat No 1.17 and the Bodl Lib Cat col 230) consisting of a collection of prayers which was translated into Persian by Jamal ud Din Muhammad bin Husayn Khwansari حمال الدين محمد بن حموداري who died in A.H. 1120 = A.D. 1713 See Rigu Suppl pp 4th and 254

II

Arba'una Hadis اربعون حدیثاً or simply Arba'ün composed in Safar 990 = January 1587 in Isfahan See Berl 1.27 Brit Mus 167

III

Risâlah fi Tâhirat i Dabâ'ih i Ahl il Kitâb رساله في تحرير دنایع اهل الكتاب

IV

Risâlah fi Wahdat il Wajûd رساله في وحدت الوجود

V

Jâmi' Abbâsi حامی عباسی The popular exposition of Muhammadian civil and ecclesiastical laws according to the Shâh school compiled at the request of Shâh Abbas the Great revised and annotated by Izz ud Din Muhammad bin Mir Abul Hasan bin Muhammad Ismâ'il al Husayni al Mûsawi حرم الدين محمد بن مسرور ابو الحسن بن محمد ایل الحسینی The first five babs of this popular work were completed by Bâha ud Din after whose death the remaining fifteen babs were supplied by Nizam bin Husayn of Sawâh نظام بن ناظم الساوهی

See Rec p 25 Lthé Bodl Lib Cat No 1784 Ethé India Office Lib Cat No 2.81 W Pertsch Berlin Cat pp 250 251 etc etc Lithographed at Lucknow 1264 and at Tabriz, 1277

VI

Tashrih ul Afâk تصریح الافق on astronomy with a Persian commentary under the title of Taqrîh ul Adrâk تقریح الادرارک

صدر الدين محمد بن سادق الحسني
بـ صـادـقـ الـحسـنـي

Noticed in Loth, Aīab Cat, p 298^b, Aīab Cat of the Būt Mus, p 244, and W Peitsch, Berlin Cat, p 76.

VII

Risālat-us-Safihah, رسـالـهـ السـفـيـهـ See Berlin Cat, 5801, and Būt Mus, 1346

VIII

Fawā'id-us-Samadīyah fī 'Ilm-al-'Aīabīyah, فـوـاـيـدـ الـسـمـدـيـةـ فـيـ حـلـمـ الـعـرـائـهـ

IX

Khulāsat-ul-Hisāb, حـلـصـةـ الـحـسـابـ, on arithmetic

See Loth, Aīab Cat, p 220, Būt Mus, p 622, Cat des MSS et Xyl, p 230, J Aumer, p 138, H Kh, vol III, p 168, etc

A Persian paraphrase of this work, under the title *Taqjumah-i-Khulāsat ul-Hisāb*, تـقـجـمـةـ حـلـصـةـ الـحـسـابـ, is noticed in Ethé, India Office Lib Cat, No 2251. A part of another Persian paraphrase, entitled *Fayd-ul-Wahhab fī Sharh-i-Khulāsat-il-Hisāb*, فـيـ سـرـحـ حـلـصـةـ الـحـسـابـ, made by Nizām-ud-Dīn Ahmad bīn Muhammād 'Abd Ullah Ash-Shāhid, طـاطـمـ الدـينـ اـهـمـ بـنـ مـحـمـدـ اـبـدـ اللهـ الشـاهـيدـ, is also noticed in the same Ethé, India Office Lib Cat, No 2252. For an abridged Persian translation of the work by Lutf-Ullah Muhandis (astronomer), اـهـمـ مـهـمـدـ بـنـ اـسـمـاءـ اـبـدـ مـعـمـارـ لـاهـورـيـ, see Ethé, India Office Lib Cat, No 2253, and Rieu, p 451.

There are several Arabic commentaries on the *Khulāsat-ul-Hisāb* the best known among them are 'Ismat Ullāh's اـبـوـ اـسـمـاءـ اـبـدـ اـهـمـ, (A.H. 1086 = A.D. 1675), printed at Calcutta, 1829, Lutf-Ullāh's, Hājī Husayn Yazdi's, and Shams-ud-Dīn 'Alī Husaynī Khalkhālī's. See Loth, Aīab Cat, p 221. The *Khulāsat-ul-Hisāb* has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A.H. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Marie in "Nouvelles annales de mathématiques par Teiquem e Gerono," 1846, vol v, p 263, new edition, Rome, 1864.

X

Kashkūl, كـشـكـوـلـ or كـحـكـوـلـ, or the Beggar's Bowl. A large collection of *Analeqā* in seven volumes, containing both Arabic and

Persian extracts It has been printed in Tihran in 1266 and in Bulaq It is described by Goldziher in the *Sitzungsberichte* of the Vienna Academy part 78 and Loth Arab Cat No 834 See also *Mélanges Asiatiques* vol vi p 108

VI

Prisala i Astrolab رساله اصطلاح a treatise on the Astrolabe noticed in Ethe Bodl Lib Cat No 1508

VII

Mashriq ush Shams مشرق العس (called in the Safnah in Ethe Bodl Lib Cat col 220) See Suhuf i Ibrahim fol 115^b

See also G Flugel iii p 510 where to the works just enumerated are added الصل المنس الربيه في الاصول الهدى في الحمر العروه الوجهى الصراحت م

A work entitled Bihir ul Anwar by Baha ud Din is mentioned in W Pertsch Berlin Cat p 59

Two Arabic letters to Murza Ibrahim by this author are also mentioned in ib p 93

Two Arabic riddles one on مانون and the other on كافنه are mentioned in Loth Arabic Cat p 98

Besides the Nan wa Halwa another mystical Misnawi called Shir wa Shakar سير و سكر Milk and Sugar is noticed in Rieu ii p 831 W Pertsch Berlin Cat p 699 J Aumer p 4 etc It has been lithographed in Constantinople A H 1282

A work entitled Isna Ashariyah اسا عسره by this author is mentioned in the MS copy of the Kashf ul Hujub fol 2^b

For notices of Baha ud Din's life and his works see Taqi Auhadi fol 155^b Khulasat ul Afkar fol 27 Alam Aia i Abbasi fol 310 Nataj ul Afkar p 69 Makhzan ul Garaib fol 100 Nishtar i Ishq fol 288 Suhuf i Ibrahim fol 115 etc etc

See also Sprenger Oude Cat pp 368 and 369 Rieu i pp 25 and 26 Cat des MSS et Vlyographes p 238 Malcolm's Hist of Persia i p 58 Ethe Bodl Lib Cat Nos 1508 etc Ethe India Office Lib Cat Nos 1517-1520 and 2251-2253

Copies of the Nan wa Halwa are noticed in A Sprenger Oude Cat p 368 W Pertsch Turkish Cat No 3 5 Berlin Cat pp 116 1 668 and 698 18 J Aumer p 4 Ethe Bodl Lib Cat Nos 1085-1088 Nos 123^a 29 and col 768 Ethe India Office Lib Cat Nos 1517-1520

The Nân-wa-Halwâ has been lithographed in Constantinople, 1268 and 1282

The Masnawî is a sort of introduction to Maulânâ Rûmî's Maşnawî. It is introduced by a short prose in Arabic which begins thus on fol 1^b

اما بعد حمد الله تعالى على اعصاله و الصلوة و السلام على
اسره ، الحلالئ

The poem itself begins thus on fol 2^a

أيّها الْأَلِهِي عَنِ الْمَهْدِ الْعَدِيمِ
أيّها السَّاهِي عَنِ الْهُجُّ الْفَوِيمِ

The Masnawî is also called دِرَانِجُ الْحَجَارِ on account of its having been composed in course of the author's pilgrimage. See Majma'-ul-Fusahâ, vol 11, p 9

The present copy is written in a clear Nasta'liq, within gold-ruled borders, with a finely decorated frontispiece

Dated A H 1106

No. 292.

fol 517, lines 17, size $9\frac{1}{2} \times 5\frac{1}{2}$, $7 \times 3\frac{1}{4}$

دِوَانٌ طَالِبٍ آمُولِيٍّ

DÎWÂN-I-TÂLIB-I-ÂMULÎ.

The lyrical poems of Muhammad Tâlib of Âmul Maulânâ Muhammad Tâlib (also called Tâlibâ) of Âmul in Mâzandarân, مولانا محمد طالب ، الاملي was a cousin of the celebrated Hakîm Rukn-ud-Dîn Mas'ûd Masîh, better known as Hakîm Ruknâ (d A H 1066 = A D 1655) of Kâshân, who composed the following Qitâah on Tâlib's death

مُورِيدُ حَرَبِ طَالِبٍ وَ حَوْسُمُ دَوْ
رَنِ وَأَوْهَا حَدَّ نَادِلَ رَائِسُمُ دَوْ

من بودم و آن عرب در عالم حاک
حاکم بر سر که آن هم اُر، م درب

Talib came to India and attached himself at first to the service of Mirza Gazi Beg Tarkhan (ruler of Sind from A.H. 1015-1020 = A.D. 1606-1611) son of Mirza Jani Beg Tarkhan (A.H. 993-1008 = A.D. 1584-1599). Like his father who adopted the poetical title of Halimi Gazi Beg was an ardent admirer of poetry and himself composed poems under the *takhallus* of Waqari (vide Blochmann's *Ain-i Albari* vol. i pp. 362-364). Like other poets such as Mulla Murshid Waziri Mulla Asad and Fagfuri Talib enjoyed the warm favours of Mirza Gazi Beg. After the death of Gazi Beg Talib found another learned benevolent and more influential master in I timad ud Daulah Wazir of the emperor Jahangir and father of Jahangir's wife the celebrated Nur Jahan Begam. Talib's attachment with these learned and influential personages soon acquired for him a vast reputation and having a patron like I timad ud Daulah the poet had no difficulty in obtaining access to the court of Jahangir and in securing the warm favour of the emperor Jahangir an ardent admirer of poetry in which he himself was well versed in recognition of Talib's merit honoured him in the 14th year of his reign (A.H. 1028 = A.D. 1618) with the title of *ملك السعرا* or Poet Laureate. While referring to this the emperor in his *Tuzuk* p. 286 speaks of the poet in the following commendatory words —

دری ناریح طالب آملی بخطاب ملک السعرا ۱۔ امسار
و سندہ اصل او اور آمل اسے تکمیل ناچنادی الدولہ مسود ہون
رسہ سخشن از همکمان در گذش در سلک سعرا نای صب

— ۴۶ —

So Tahir Nasribadi's statement that Talib received the above title during the reign of Shah Jahan is erroneous. See also Iqbal Nama-i-Jahangiri p. 308 where Talib is mentioned among the poets of Jahangir's reign and is designated there as *ملك السعرا*.

In A.H. 1029 Talib went to Fatehpur and his mind becoming deranged he died according to the best authorities in A.H. 1030 = A.D. 1619. Mulla Shayda a contemporary of Talib is said to have composed the following chronogram on the poet's death —

دارای فلک از مردی طالب هلن داد

امروز نمای نیام از نا افنداد

تاریخ وفاتس از حود سنتم ۴۷۸

حضرمش علی این ایی طالب ناد

The author of the *Suhuf-i-Ibrâhîm*, while remarking that Tâlib was specially well versed in Qasîdahs, says that the poet composed a **نامه** consisting of five thousand verses and **جہانگیر نامه** consisting of five thousand verses. مصلح هراری نیام کرده.

Mr Beale, in his *Miftâh-ut-Tawârîkh*, p 315, while noticing the life of Nûr Jahân Begam, incidentally mentions that when Tâlib was once arrested or imprisoned by Jahângîr's order, the poet sent the following couplet to the Begam

ذئنم آم سلم آم را سکستی سپس

حضرتم که مرا آبروی اور سکس

and that the Begam thus replied to the poet. We cannot place much reliance on the above statement of Mr Beale, since none of the reliable biographers of Tâlib gives us to understand that Jahângîr was ever displeased with the poet. On the contrary, Jahângîr in his *Tuzuk* (*loc cit*) himself says that Tâlib was the best of his contemporary poets, and that the emperor honoured him with the title of **ملک السعرا**.

From some of his *Qit'ahs*, found in some copies of his *dîwân*, it would appear that Tâlib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahângîr offered the poet the post of **مُهَرْ دَار** (Keeper of Seals), he refused in a very polite form, and sent a long *Qit'ah* (found on foll 182^a-183^b of copy No 295) to the emperor, in which the poet made very pleasing excuses

رسا خرس ساسی آید نه حدمس

که تسلیم نوا حوان بود بی سکاری

حو میهر تو دارم حه حاجت نه چرم

مرا میهر داری نه ار میهر داری

On another occasion when Jahangir asked Talib to have a shave the poet spontaneously extemporized a beautiful Qitah (found on fol 17^b of copy No 295) in the emperor's presence and thus avoided the shaving —

سفر میکم صاحبا ورنہ من
حہ سر نلکه گردن ترا سمدمی
سر و راس و ابرو بروپ و مردہ
برسم لرھمن ترا سمدمی
هرانکو ترا سمدمی نس ار ھمہ
اردو ر من ترا سمدمی
حو من راھم حارج ار دسم نو
کہ موروف رفیں ترا سمدمی
وگرلہ نامای انری تو
سر ار صفحہ بن ترا سمدمی

For notices on the poet's life and his works see besides the references given above Riyad ush Shuara fol 240 Atash Kadah p 224 Makhzan ul Garaib fol 496 Khulasat ul Afkar fol 101^b Majma un Nafas vol 11 fol 28^b Nishtar i Ishq fol 1077 Kad i Baydu fol 136 Khazanah i Amarah fol. 224 Nataij ul Afkar p 271 Suhuf i Ibrahim fol 565^b

See also Sprenger Oudo Cat., pp 125 and 575 Rieu 11 p 619 J Aumer p 38 Ouseley Biogr Notices pp 176-179 W Iertsch p 23 and Berlin Cat p 913 Etthe Bodl Lib Cat Nos 1090-1092 Etthe India Office Lib Cat Nos 1524-1529 E D Ross and E G Browne Persian and Arabic MSS, India Office Lib p 152 etc etc

Contents of the diwan —

This copy consists of Gazals arranged in alphabetical order and Ruba is only

fol 1^b Beginning of the Gazals —

ما را کسید ھو مسوی بو نصت بلند ما
ھر مسوی ناریا ھ مسوود بیر مسید ما

fol 462^a Rubâ'is

Beginning

يَا وَرَكْرَمْ حَامِسِيْ تَحْقِيقَةِ
دَنِ نَاعِ تَصُوُّرَمْ كَلِ تَصْدِيْفِي

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwâî

Dated 17th Muhârram, A.H. 1155

No. 293.

fol 313, lines 12, size 11×7 , $5\frac{3}{4} \times 3$.

The same

Another copy of Tâlib Âmulî's dîwân containing Gazals, arranged in alphabetical order, and Rubâ'is

fol 1^b Gazals

Beginning —

نَاهِيَا نَكَهْ مَبِيْ مَسْعَدْ دَسْدَانِمْ دَنَاسِ رَا
حَدَّا يَا بَسْ الْهَامِيْ كَهْ دَرِيَا نَمْ سَبَاسِ رَا

fol 232^a Rubâ'is

Beginning as in the preceding copy

يَا وَرَكْرَمْ حَامِسِيْ تَحْقِيقَةِ الْحَمْ

On comparing with the preceding copy it will be seen that the arrangement of the Rubâ'is in both the copies is identical, and that some twenty Rubâ'is at the end are wanting in the present copy. The last line, with which the MS breaks off, is the following second line of the first couplet of a Rubâ'i

حَمْيِيْ دَرِ مَوْحِ اَسْكَ نَمْ رَمَگَانْ حَرَفِ

Written in a good Nasta'liq, within gold borders

The original folios are placed in new margins
No date apparently 17th century

No 294

fol 175 lines 12 size 11×7 $5\frac{3}{4} \times 3$

The same

Another copy of Talib's diwan containing Qasidahs Qitahs Tarlib bands and Masnawis

fol 1^b Qasidahs

Beginning —

حون کچ نهم سرق حرد افسر دان
ار مدح مه اناهه رنم بر مسر دان

fol 112^b Qitahs

Beginning —

ایا مسوده صفائی که ار گل وو
کلاه گوشه اندسه گلسن ۱ مرا

fol 141^b Tarkib-bands

Beginning —

ای درستور ناک روی سسان
وی عکس لب نو ماهه حان

fol 169 Masnawis

Beginning —

ام دری ار طرد اسای
حروم نکه را درمع کسای

It should be observed here that the preceding copy is only the last portion of the present MS and is somehow or other bound separately. The contents of both the copies when taken together will very nearly make a complete copy of Talib's diwan like the one mentioned in Ethe

India Office Lib Cat, No, 1524 The *Masnawî* on the hunting excursion of Jahângîr, noticed in Rieu, iii, p 1001, and beginning with the line—

بَا اَيْ مَهْرٌ تِلْكَسَهْ نُوْس
هَرِرَاهْ نَهْ دَسَنْ وْ لَكْسَاهْ گُوْس

is not found in the collection of Tâlib's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins

No. 295

fol 209, lines 15, size $8\frac{1}{2} \times 5$, 7×3 .

The same.

Another copy of Tâlib's dîwân, containing Qasîdahs, Qit'âhs, Tarkib-bands

fol 1^b Qasîdahs

Beginning as in most copies —

حُونْ كَحْ نَهْمَ بَعْرَقْ حَرَدْ اَعْسَرْ سَانْ الْحَ

fol 145^b Qit'âhs

Beginning

اَيْ كَرِيْيِيْ كَهْ مَحْسَنَهْ ، نَرَا
سَوَانِمْ نَهْوَدْ اَسَاسَهْ مَنْ

fol 187^b Tarkib-bands

Beginning as in the preceding copy

اَيْ رَوَيْ تُورَنَّهْ ، رَوَيْ سَنَانَ الْحَ

The Gazals and the *Masnawîs* are wanting in this copy.

Written in a fair Nasta'liq, within gold borders

Not dated, apparently 18th century

No 296

fol 175 lines 17 size $9\frac{1}{2} \times 5\frac{1}{2}$ $7 \times 3\frac{1}{2}$

قصائد طالب آملي

QASÂ'ID-I-TÂLIB-I-ÂMULÎ

This copy contains the Qasidahs of Talib without any alphabetical order

Beginning —

ردم حوش در حوابي بر سطاخ ۰۰۰ ناي
کهون در بزم طاعب چون من مجلس آرایي

Written in a fair Nasta liq within gold and coloured ruled borders
Not dated apparently 18th century

No 297

fol 99 lines 17 size $11\frac{3}{4} \times 6\frac{3}{4}$ $8\frac{1}{2} \times 4$

پدماوت

PADMÂWAT

A poem on the lines of Gaydî's Nal Daman describing the love story of Ratan Sen and Padam also known as Rat Padam founded on the older Hindi story of the same title which was composed in Bhaka by Malik Muhammad Jaisi in A.H. 947 = A.D. 1540 for Shir Shah (see Garcin de Tassy Litterature Hindoue vol II p. 97) and rendered into Persian verses by Mullâ Abd ush Shâkûr also called according to a colophon of a Bodl Lib Copy No 1125 Shaykh Shukr Ullah Mullâ Abd ush Shâkûr who styled himself Bazmî was the son of Shaykh Munawwar He was born in A.H. 1001 = A.D. 1592 and according to good evidence was an inhabitant of Karaj or Karj in Gujarat Put in Sprenger Oude Cat p. 376 we find that after staying for some time at Shiraz Bazmî came out to Gujarat during the reign of Jahangir In his twenty seventh year A.H. 1023 = A.D. 1619 Bazmî

composed the Padmâwat, consisting of three thousand and fourteen verses, and, dedicated it to the emperor Jahângîr, as appears from the following verses quoted in Sprenger, Oude Cat, *ib*

در حال هزار سه و هشت
این سلکه هبای مدنیام گشته
سد نامه هرار حارده در
این درج ذ موحده من بُر

Bazmî died at Agia in A H 1073 = A D 1662, leaving a dîwân and the present poem

For references, see Rieu, III, p 1036, Sprenger, Oude Cat, p. 376, Ethé, Bodl Lib Cat, No 1125, Ethé, Ind. Office Lib Cat, No 1582.

Beginning of the poem as in Ethé, Ind Office Lib Cat, *ib*

ای نام تو نفس لوح جانها
در ماده نوشه او ریانها

The poem has been edited in Lucknow, 1844 and 1865 A Hindûstâni translation of the same by Dryâ ud-Dîn 'Ibrat of Delhi, completed by Gulâm 'Alî Mashhadî 'Ishiat, appeared in Lucknow, 1858, and a version in a dialect, half Bhâkâ and half Hindûstâni, by 'Abd ul-Jalil Balgîâmî, is mentioned in Rieu, *loc cit*. A Pushtû translation by Ibrâhîm has been noticed in Z D M G, vol xvi, p 789

Other Persian versions are —(1) by Husayn of Gaznah, mentioned in W Pertsch, Berlin Cat, p 911, (2) by Mî 'Askarî 'Âqil Khân Râzî (d A H. 1108 = A D 1696), and (3) by Husâm ud-Dîn, who composed the Masnawî styled سعی و سعی in A H 1071 = A D 1660 and dedicated to 'Âlamgîr

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon —

سال سعدہ دو ماو، تشریف مولانا مولا نرمی شاریح
سبست و نهم ماه ربی السالی ۱۰۸۰ هجری بخط اول حلی
... الله

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

No 298

fol 144 lines 10 size $6\frac{1}{2} \times 3\frac{1}{4}$ $4\frac{1}{2} \times 2\frac{1}{4}$

مشوی سعائی

THREE MASNAWIS BY SHÍFÁ'Í

Hakim Sharaf ud Din Hasan Shífa'i son of Hakim Mulla Isfahani was a renowned physician in his day He flourished during the reign of Shíh Abbas the Great (A.H. 1052 = A.D. 1642) to whose court he was attached He was also for some time in the employ of Mir Gíyáz ud Din Mansúr of Shiraz Taqí Anhrí fol 380^b mentions in his work that he cultivated the society of Shífa'i for some time and had many literary discussions with him He praises him (Shífa'i) highly and says that he composed poems with him which exceeded more than about one hundred and fifty in number The number of poems that Shífa'i composed singly was forty or fifty thousand out of which he sent twenty thousand and twenty poems to India with three Masnawis His Masnawis are all the outcome of his natural feelings He was a past master in all branches of poetry though his Masnawis and Qaridahs may not come up to his odes the style of which has a special beauty of its own still they are excellent in their own way He took the lyrics of Bala Fíqam for his model

He died in the year A.H. 1037 the 15th of Ramadan (A.D. 1628 9th May)

For notices see Majma un Nafa'is fol 193^a Sprenger Oude Lib Cat p 570 Rieu n p 822 Podl Lib Cat p 341 Riyad ush Shuara fol 247 At h Kudah p 183 Khulasat ul Iškar fol 889^b Nishtar i Ishq fol 902 Yad i Baydu fol 11^c Lthe India Office Cat No 1032

Contents —

I

fol 1

مهر و مصہب

OR

LOVE AND AFFECTION

Beginning —

الهی ارس حامی نواری
دلی ده کارداں ۷ اری

This *Masnawî* was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram —

سخن را مبکرسودم بردہ ار ہر
کہ ناگہ رو نہوں این سستہ مهر
لہان فکر ناطل کدم ار دخ
کہ، ۵۵ این سستہ مهراں ، تاریخ

II

fol 42^b

نمکدان هفہن

Beginning —

ای سسهد سخن ملا ہ ، سای
نمکدان طرز راه سای

III

fol 114^b

ۂ ۂ عراقت

A *Masnawî* in imitation of Khâqânî's *Tuhfat ul-'Irâqayn*. The title of the poem is given on fol 113^b.

Beginning —

ای درد تو تھہ حرام
وی دھر تو سکر مدارم

Written in a good minute *Nasta'lîq*, within gold-coloured borders
Not dated, apparently 12th century A.H.

No 299.

fol 116, lines (central col.) 15, (margin col.) 25,
size $9\frac{1}{2} \times 6$, $7\frac{3}{4} \times 4\frac{1}{4}$

دبوان ۔ ٹائی

Diwân of Shifâ'i, consisting of *Gazals*, *Qasîdahs* and *Rubâ'is* without any order.

Beginning —

نا حاصل المسادي يا چله العلل

fol 113 (margin) Ruba is

Beginning —

دوروح نس مرا حسن مسومد

احگر لب آه آنسن مسومد

دان نس که صرصر کند آنساری

می آند و نس من رنس مسومد

Written in a clear Nastaliq within gold ruled borders

Not dated apparently 18th century

No 300

fol 213 lines 17 size $9\frac{1}{4} \times 5\frac{1}{4}$ 6 x 3

The same

Another copy of Shifa's diwan containing Gazals and Ruba is
fol 1^b Gazals in alphabetical order

Beginning —

نا حسنه رفته رود ارل بر دیان ما

نارد تحرف حسنه ریان در دیان ما

fol 207^b Ruba is

Beginning —

هر خند کریم است حدای عمار

Written in a fair Nastaliq

Dated A.H. 1204

No. 301.

fol 53, lines 13-15, size, $7\frac{1}{4} \times 4\frac{1}{4}$, 5 x 3.

دیوان محدث صوفی

DÎWÂN-I-MUHAMMAD SÛFÎ.

The biographers record several poets of the name of محمد صوفی, Muhammad Sûfi, and confound them with one another. The author of the *Suhuf-i-Ibrâhim* fol 498^a 499^a, notices not less than six different poets with the name of Muhammad Sûfi, under the letter ص; e.g., صوفی ماردراپی - صوفی سراری - صوفی کرمای - صوفی اردسایی - صوفی آملی and صوفی همدانی. The author of the *âtash Kadâh* mentions one صوفی اسفعهانی, while in some *tâdkirahs* we also find one صوفی کسری. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the *dîwân*, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفی. The present Muhammad Sûfi, author of this *dîwân*, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol 11^a

مرا گهراء، اران گنے ایں مسکن
کہ از مارندرا نام یادگار ایں

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the *Majma‘-un-Nafâ’is* wrongly calls this poet a native of Shînâz, and still expresses his inability to decide whether محمد صوفی سراري and محمد صوفی کرمای are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Auhadî, who notices only two poets of the name of Muhammad Sûfi, namely, مولانا محمد صوفی اسفنگانادی and مولانا محمد صوفی مارندراپی, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poet under the letter *r*, we come to the conclusion that this Muhammad Sufi like the other adopted the poetical title of *Sāfi*, Muhammad and not Sufi as wrongly asserted by almost all the biographers. Moreover in the *diwan* we find the poet always adopting the *takhallus* *Sāfi*. He was a great traveller and a distinguished follower of Sufism. He travelled to India during the reign of the emperor Akbar and settled in Gujarat from where he performed several pilgrimages to Mecca and according to some spent his last days in *Kashmir*. He made a selection of about 50,000 verses (according to some 60,000) from the *diwans* of the earliest poets in A.H. 1010 = A.D. 1601 to which he gave the title of *سحابہ*, *Butkhanah* (see Ethel Bodley Lib Cat No 366). It was subsequently amplified by Abd ul Latif Abd Ullah al Abbasi in A.H. 1021 = A.D. 1612 who added a preface and biographical notices of the poet and called it *احوال مولانا السعرا*. The author of the *Majma un Nafa* says that the *tadkirah* of Taqi Auhadi consists of selections from the above work of Muhammad Sufi. His *مساقی نامہ*, *Saqi Namah* comprising fol. 43^b-53 of this copy which he composed in A.H. 1000 = A.D. 1591 is very popular. Taqi Auhadi states that while he was composing his well known *tadkirah* between A.H. 1022-1024 = A.D. 1613-1615 Muhammad Sufi was residing at Gujarat where he (Auhadi) reportedly visited the poet Hero Muhammad Sufi made friendship with the celebrated Mulla Naziri of Nishapur with whom he very often held poetical discourses. An unpleasantness however arose between the two and Muhammad Sufi broke off relations with Naziri and did not even visit Naziri in his last illness he however joined his funeral procession which took place in A.H. 1022 = A.D. 1613. Besides being well known for his *Butkhanah* and the *Saqi Namah* Muhammad Sufi enjoys a fairly wide reputation as a good Rubai writer.

We do not find any reliable date of the poet's demise. In *Blund Journal Roy As Soc Lond* ix p 165 we are told that he was still living in Gujarat in A.H. 1038 = A.D. 1628 while the authors of the *Nichtir-i Ishq Makhran ul Garaib* and a few others give us to understand that while Jahangir summoned the poet from *Kashmir* he died at Sirhind on his way to the imperial court in A.H. 1039 = A.D. 1625 and they give the following chronogram in support —

مhydrat اله کی سد نعمت محمد صوفی

This date of the poet's death is also given in the *Riyad ush Shura*. Notices on the poet's life will be found in Taqi Auhadi fol. 701^b *Haft Iqlim* fol. 309^b *Mirat ul Alam* fol. 446^b *Riyad ush Shura*

fol 384^b; *Tadkirah-i-Tâhî Nâsiâbâdî*, fol 183^a, *âtash Kadah*, p 243; *Yad-i-Baydâ*, fol 209^a, *Majma'-un-Nafâ'is*, vol 1, fol 274^b, *Makhzan-ul-Gaiâ'ib*, fol 811, *Nishtâr-i-Ishq*, fol 1579, *Suhuf-i-Ibâhîm*, fol. 498^b

See also Ethe, Bodl Lib Cat, No. 366, Sprenger, Oude Cat, pp 33, 88, 386 and 499, Bland, Jouin Roy As Soc, Lond, ix, p 165, Blochmann's *Â'in-i-Akbarî*, vol 1, p 590.

Contents of the dîwân

fol 1^b Qasîdahs without any alphabetical order
Beginning as in Sprenger, Oude Cat, p 499 —

آه ارین آسمان آتسیار
داد ارین رورگار مردم وار

fol 13^a Gâzals, arranged in alphabetical order.
Beginning

هوس در من سود آتس مرا اندر دل منها
هوس در من سه حون هجر سود هرگام یارها

The initial Gâzal quoted in Sprenger, p 500, is the second in this copy

fol 34^b Rubâ'îs

Beginning —

روزی که نحس دیدم آن مسے آها
اعاده دل مکنند ارد مسے آها
حائی افگند دم سے ستم آها
کاعاده ملک نحاک راه سب آها

fol 43^b The famous *Sâqî Nâmah*.

Beginning as in Sprenger, Oude Cat, p 386 —

الا اي دل مانده ار کار و نار
نه مسني و دیوانگی سر برار

According to the following concluding verse the poet composed the *Sâqî Nâmah* in A H 1000 = A D 1572

که اهم این گوهر آندار (sic)
در تاریخ هزار... مسند مسني هرار

Written in a fair Nasta liq within gold and coloured ruled borders
Not dated apparently 18th century

No 302

fol 191 lines 14 size 8 $\frac{1}{2}$ x 6 x 3

فَلَكَ السَّرِيعُ

FALAK-UL-BURŪJ

A poem in imitation of Nizami's Haft Paykar in the same metre and subject

By Ruh ul Amin

Beginning with a preface —

روح معلقہ اسی حسر کہ بر ۔ ان لئے حصار اروی کی ہرار
کردیدہ الحج

Ruh ul Amin was the poetical title of Mir Muhammad Amin of Shahrstān in Isfahan میر محمد امین سہرستانی المسلط روح معلقہ الامین His elder brother Mir Jalal ud Din Husayn who was succeeded by his cousin Mirza Radī (d A.H. 1026 = A.D. 1616) held a very influential position under Shah Abbas I. Muhammad Amin came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rieu p. 67.) and entered the service of Muhammad Quli Qutb Shah of Golconda (A.H. 988-1020 = A.D. 1580-1611) He gained the highest favour of the king and was very soon honoured with the title of Mir Jumlah Amin however left the court in a little distress during the time of Sultan Muhammad Qutb Shah (A.H. 1020-1083) and went to seek favour in the court of Ādil Shah of Bijapur but being disappointed he left India and entered the court of Shah Abbas Having failed to gain any high position under Shah Abbas Amin sent a petition to Jahāngīr praying for his admission in the emperor's court On receiving the emperor's order Amin fled from the court of Shah Abbas and entered the Moghal emperor's service in A.H. 1027 = A.D. 1617 He held several high positions under this emperor and continued to enjoy still more favours from Shah Jahan till he fell a victim on the 10th of Rabi II A.H. 1047

= A.D. 1637 See Ma'âṣîn-ul-Umaîâ, vol. II, p. 300 See also Suhuf-i-Ibrâhîm, fol. 345^b, Rieu, II, p. 675

In the preface the poet, after praising God, deals in length with the praise of his patron Sultân Muhammad Qulî Qutb Shâh, for whom he wrote the present poem. On fol. 4^b the title of the work is given thus این کتاب ، الہم ، نعلق السروح موسوم گے۔ آسمان آسمان ہستم appears in the epilogue, fol. 182^b

سند حوالہ کا ج میریلند تمام

کرد مس آسمان ہستم نام

This is the fourth poem of the poet's intended Khamsah. The first three being —(1) On the loves of Parwîz, (2) a poem entitled Matnah, and (3) the Laylâ Majnûn. See Rieu, pp. 675 and 676, where a copy of the poet's Laylâ Majnûn, and the present poem (the fourth poem of the Khamsah) under the title آسمان ہستم, and also a copy of his dîwân entitled گلستان نار, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190^b.

گے ، یاک سبے حون مرؤون بھردار

سد مکمل حو حرح این گلدار

Cf. the line quoted in Rieu, *loc. cit.*, bearing the same date but in a different reading

On fol. 187^b the poet says that while composing this poem he suddenly lost his patron Sultân Muhammad Qulî Qutb Shâh, and that he then dedicated it to Sultân Muhammad Qutb Shâh, the successor of Muhammad Qulî Qutb Shâh.

Contents —

foll. 1^b-10^a Preface

foll. 10^b-11^a Blank

foll. 11^b-83^b Introduction.

Beginning —

ای روآن اصریں کردون سار

وی ی ارسنیک وار اسار

After praising God and the prophet, the poet lavishes numerous panegyrics on Sultân Muhammad Qulî Qutb Shâh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son.

Beginning of the story on fol 83^b —

نوم آرای این فساده حوش
حود سادی نهاد در آسن

fol 182-191 طاسه, or the epilogue

Beginning —

سد مسحر مرا حوم ملک محن
کرد اعمال روی حوسن نس

Written in a clear Nasta'liq within gold and coloured borders with
an ordinary frontispiece in the beginning

Not dated apparently 17th century

No 303.

fol 310 lines 19 size 10 $\frac{1}{4}$ x 5 7 $\frac{1}{2}$ x 3 $\frac{1}{4}$

دیوان اسر

DÎWÂN-I-ASÎR

Mirza Jalâl Asîr son of Mirza Mu'min of Isfahan میرزا جلال اسر مورخ مولیٰ من اصفهانی, belonged to a noble Sayyid family of Shahrîstân. The author of the Suhuf-i Ibrahim gives us to understand that during the reign of Shah Safi (A.H. 1038-1052 = A.D. 1628-1642) the poet was put to prison for some time and that he therefore adopted the poetical title of اسر (prisoner) but this seems to be erroneous since we know that Asîr as a poet enjoyed the warm favours from Shah Abbas I (A.H. 996-1038 = A.D. 1587-1628) who gave him one of his daughters in marriage. The authors of the Majma'un Nâsa'is Nish'tar-i Ishq and a few others assert that Asîr was a pupil of Mirza Fasihi of Herat (see No 305). Asîr was in the habit of drinking and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asîr's poems and the author of the Riyad ush-Shu'ara in the course of his notice of the life of Mir Najat of Isfahan bitterly condemns the low tone and the vulgar jolts in Asîr's poems as well as in those of Zulâhi and Shaukat of Bukhâra.

The author of the *Hamîshah Bahâî*, however, attempts to excuse and defend Asîr by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asîr never came to India, but, according to the author of the said *Hamîshah Bahâî*, it would appear that (برادر رصاعی) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asîr's death.

The authors of the *Hamîshah Bahâî* (Oude Cat., p. 117) and the *Mir'ât-ul-'Âlam* fix the poet's death in A.H. 1040 = A.D. 1630, but this is inconsistent with the fact that some chronograms on the events of A.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet's *dîwân* (see foll. 297^b, 298^a and 298^b).

The author of the *Suhuf-i-Ibâhîm* stands alone in asserting that Asîr died in A.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asîr was only a boy of nine years old at the time of Shâh 'Abbâs's death in A.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asîr and married one of his daughters to the poet. We, therefore, accept the date A.H. 1049 = A.D. 1639 of the poet's death given by *Sûjâj* (Oude Cat., p. 149) and by the authors of the *Khulâsat-ul-Afkâr* and *Natâ'ij-ul-Afkâr*.

For notices on the poet's life and his work see *Tâdkirah-i-Tâhî*, *Nasrâbâdî*, fol. 54^b, *Majma'-un-Nafâ'is*, vol. 1, fol. 18^b, *Mir'ât-ul-'Âlam*, fol. 436^a, *Yad-i Baydâ*, fol. 18^a, *Hamîshah Bahâî*, fol. 3^b, *Tâdkirah-i-Husaynî*, fol. 29^b, *Khulâsat-ul-Afkâr*, fol. 20^a, *Riyâd-us-Shu'arâ*, fol. 39^a, *Makhzan-ul-Gaiâ'ib*, fol. 68^a, *Natâ'ij-ul-Afkâr*, *Mir'ât-ul-Khayâl*, p. 106, *Âtash Kadab*, p. 229, *Nishâtar-i-'Ishq*, fol. 65^b.

See also *Spiegelei*, Oude Cat., pp. 149, 342 and 343, Rieu, II, p. 681, *Ethé*, Bodl. Lib. Cat., Nos. 1096-1100, *Ethé*, India Office Lib. Cat., Nos. 1541-1551, etc.

Contents of the *dîwân*

fol. 1^b Qasîdahs in praise of the Imâms, Shâh Safî, and others, without any alphabetical order

Beginning —

ای داها نسخ سالب دل دانا

سر حلقة مسنان و دیدگ سما

fol. 45^a Qit'ahs

Beginning

سرروا نکه ر من نسزو

تا تو نامی ز علم بروحدار

fol 46^b Tarkib bands

Beginning —

خاک راه تو نو نهار حس

نقس پای تو یادگار حس

fol 48 Masnavis

Beginning of the first as in Ethe India Office Lib Cat No 1541 —

بود مسی در هم ار باده هوش

کوش دلم روره کسای سروش

The Masnavis are followed by three Tarkib bands

fol 56^b Gazals in alphabetical order

Beginning —

ای گلشن از نهار حال تو سیه را

برگ گل از طراوت رویت ها

fol 301 Mukhammasat

Beginning —

گر سدید بان دندہ حرانی را

ور آسه کسایید گا الی را

بی هم ه کشم غالب نهانی را

سار آناد خداها دل ویرانی را

با مده مهر سان هش - الی را

This Khamsah is on a Gazal of Khwajah Asafi the son of Muqim ud Din Nemat Ullah who was the Wazir of Sultan Abu Said Asafi was a pupil of the celebrated Jami and a friend of Mir Ali Shir He died in A.H. 923 = A.D. 1517 A copy of his diwan is noticed in Ethé Bodl Lib Cat No 990

fol 303 Rubāis

Beginning —

خم کرده ریاض حان مه و ممال موا

آسه ندارد دل حوسحال مرا

صاد رسکه دوسم مسداره

جه امس در آخرین قفس نال مرا

The last Rubâ'i runs thus

حورسند کله گوئیه دمنار کسی
 گلسن هون مایه دیوار کسی
 دل موچه گرمی نازار کسی
 آئیه در حاهه دیوار کسی

There are altogether ninety-three Rubâ'is in this copy.

Scribe علام محمد حافظی

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of 'Alamgîr, but we know for certain that no 'Alamgîr ruled in India in the year 1047

fol 1^b, 10^b, 223^a-238^b and 309^a-310^a are supplied in a later hand
 Written in a fair Nasta'liq, within coloured borders

No 304

fol 388, lines 15, size 9 x 5, 7½ x 3½

The same.

Another copy of Asîr's dîwân
 fol 1^b Gazals partially arranged in alphabetical order
 Beginning as in the preceding copy

ای گلسن از بھار ~ اال نو مبہما الح

The Gazals and the Qasîdahs are intermixed in this copy.
 fol 289^b Ta'kîb-bands
 Beginning as in the preceding copy

حک راہ تو بوہار ~ من الح

fol 297^b Qit'ahs
 Beginning

حودھر بھج منج مسادھ سوی الح

t'ahs are followed by a few Qasîdahs and Gazals
 Maṣnawîs

Beginning —

مرسد حم مریسه چهاران ناه
حسرو درنا دل حلد انساه

fol 316 Tarji bands not found in the preceding copy
Beginning —

سماه گل امس و ۸ تسلی
سماه حمن حمن معاف

The burden runs thus —

داد ار بو و ار مروو ب نو
دیواهه سدم نو ~ نو

The Tarji bands are followed by a Qitah after which run some
Gazals ending in the letters م to ی

On fol 318 we find the following note —

ساریح دور نه ه بوردهم سهر سوال ۹۸ ه در دارالخلافه
ساهیهان آناد مسوده نموده سد

fol 380 Ruba is

Beginning as above —

حم کرده ریاض حان مه و ممال مرا الح

This copy contains thirty eight Ruba is in all

The colophon says that this copy was transcribed on the 12th
Muharram A.H. 1099 at Shâhjahanabad

Scribe دیعه مسهدی

Written in ordinary Nastaliq within gold and coloured borders
with a faded frontispiece

No. 305.

fol. 121, lines 17, size $9\frac{1}{2} \times 4\frac{3}{4}$, 7 x 3

دبوان فهساخی

DÎWÂN-I-FAŠÎHÎ.

Mîrzâ Fasîhî، مَرْزَاهُ فَسِيْحَیٰ هَرْوَی، was a native of Herat, but, as he was descended from the celebrated devotee Khwâjah Abû Ismâ'il 'Abd Ullah Ansârî al-Harawî، حَواَجَهُ ابْنُ اَسْنَارِيٍّ الْهَرَوِيٍّ (who was born in A.H. 396 = A.D. 1005 and died A.H. 481 = A.H. 1088, and is the author of several well-known works, e.g., *Manâzil-us-Sâ'în*, مَسَارِلُ السَّائِرِينَ, *Tabaqât-us-Sûfiyah*, طَبَاقَاتُ الصُّوفِيَّةِ, etc.) he is also known as Fasîhî Anâîî، فَسِيْحَیٰ اَنَّارِيٍّ. He was a contemporary of the distinguished poet Hakîm Shâraf-ud-Dîn Hasan Shifâ'i of Istahân, who was the chief physician of Shâh 'Abbâs the Great, and who died on the 5th of Ramadân, A.H. 1037 = 9th May, A.D. 1628. The poets Nâzîm Harawî, d. A.H. 1081 = A.D. 1670 (who was the favourite court poet of 'Abbâs Qulî Khân Shâmlû, the Beglerbeg of Herat, and composed a *Yûsuf Zalikhâ*, يُوسُفُ وَ زَالِخَاهُ, in imitation of *Firdausî* in A.H. 1072 = A.D. 1661), Mirzâ Jalâl Asîn, d. A.H. 1049 = A.D. 1639 (a drunkard and a great friend of Shâh 'Abbâs), and Daîwîsh Wâlih (see below) were the pupils of Mîrzâ Fasîhî. Auji Natanzâ, Malik Mashîiqî, and Fasîhî were the favourite companions of Mîr Hasan Beg Shâmlû, governor of Khurâsân, who succeeded to the post of his father Husayn Khân, A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 1640, towards the end of Shâh Safî's reign (A.H. 1038-1052 = A.D. 1628-1642).

This Hasan Shâmlû, an ardent admirer of poetry, was himself a poet, and has left, according to Tâhî Nasîâbâdî and the author of the 'Âlam Âlâ, a dîwân of about three thousand lines. While enjoying the learned society of Hasan Beg, Fasîhî generally held poetical discourses with Hakîm Shifâ'i, which at last ended in a quarrel between these two poets. Âizû, in his *Majma'un-Nafâ'is*, states that Fasîhî had great longings to visit India and made several attempts to come to the court of the then Mugal emperor, but Hasan Beg Shâmlû, who considered Fasîhî's company a source of literary pleasure, seriously objected

to such a separation and that the poet thus disappointed sent at last a copy of his diwan to Âgrah Mirza Iskandar Beg in his Alam Ara says that in A.H. 1031 = A.D. 1621 Shah Abbas the Great (while in Herat) on hearing the wide reputation of Fasih summoned the poet to his court and enlisted him among the court poets This king a great patron of learning entertained high regard for Fasih and rewarded him in various ways The author of the *Âtish Kadah* remarks that Fasih besides being a poet of great celebrity was a good calligrapher particularly well versed in writing the Shikastah hand Tahir Na'abidi says that Fasih has left about six thousand verses According to Siraj (Oude Cat p. 151) Fasih died in A.H. 1046 = A.D. 1636 but the chronogram

نگو فصیح آزاده موى سد

composed by Fasih's pupil Walih found in his diwan fol 6, (noticed somewhere below) expresses the date of the poet's death in A.H. 1049 = A.D. 1639 and this date of course is more reliable

For notices on his life see Alim Ara i Albasî fol 321^b Tâhir Nasr al-dîs tadâkirah fol 143^b Majmu'un Nafâis vol. II fol 30^a^b Khula'at ul Afkar fol 146^b Âtish Kadah p. 204 Makhzan ul Garaib fol 62^a Yad i Bayda fol 140^b Ni'hatir i Ihq fol 1328 etc

See also Sprenger Oude Cat pp. 91 113 1-7 1-1

Copies of his diwan are noticed in Sprenger Oude Cat p. 390 and Ethic India Office Lib Cat No 1537

The following note on a fly leaf at the beginning of the copy No 306 says that the diwan of Fasih has been printed in Muazzafarpur (*Chashmah-i-Nûr* Press)—

دوان فصیح نور مثام مطفر بور طبع سد

Contents of the diwan —

fol 1^b Qasidahs

Beginning as in Ethic India Office Lib Cat No 1537 —

ہن کہ صما اور فکد بودہ ر رسخار بار
ور دل سب حلوا کرد صبح سس آسکار

fol 34^b Tarkib bands

Beginning as in Ethic India Office Lib Cat —

هر حسد کہ من سعلہ افسرده حسار
در حرمی خود مسوچہ ار ناد بھارم

fol 49^b Tarjî'bands

Beginning —

ماه با می ده که در حسنه ، حون بو نهار
تا بحون حوسن سوزیم یکدم معله وار

The burden runs thus —

ری ، اورنگ ، حرامشان حان حالبسان حسن
ای نامه رنده نام میرزا سلطان حسن

fol 51^b Qit'ahs

Beginning —

دی بو نهار صبح درون آمد از درم
نم سگنه روی تراز صبح نو نهار

fol 66^a Gazals arranged in alphabetical order

Beginning —

بردیم نار بر سر نطاره دیده را
کردیم رام دیده لگاه رسیده را

fol 108^b Rubâ'is

Beginning —

هرگر لام آمسای یار ، سود
کر بومبدی همان لمال ، سود
هرگر نکشم از سر سر ، آهی
کر میور دلم رمانه در ق ، سود

The last Rubâ'i runs thus —

ای حم که مسافر همان اینمائی
ای تاره نهار هن رههائی
گر حال هی ر تو لرسد لگوی
در صه ، جلی مرو ار تههائی

There are altogether one hundred and sixty Rubā'is in this copy
 Written in a good Nastāqīq
 Not dated apparently 18th century

No 306

fol 15 lines (central column) 14 (marginal column) 32
 size $9\frac{1}{2} \times 7\frac{1}{4}$ $\frac{1}{4} \times 4\frac{1}{4}$

The same

A smaller copy of Fasih's diwan containing only Gazals in alphabetical order and a few Rubā'is

fol 1^b Gazals
 Beginning —

حدایا روی مـا نرسان سار ~ را
 که دورح ~ اسـت آنس نرسان محب را

For the different readings of this verso see Sprenger Ondo Cat p 390 and Ethe India Office Lib Cat No 1.37

fol 14^b Rubā'is
 Beginning (on the margin) —

هرگر ~ ام بروی او وا نسود
 کر موح لگاه دنده دریا نسود
 همچون مرد رناده در دیده حلد
 کر لئم لگه صرف تیاما نسود

The following well known Rubā'i of the poet runs thus on the margin of fol 15^b —

ای روی نرا ترجمه در دین مصحف
 در حال و ~ یافه نرس مصحف
 نک نقطه سهو در همه روی تو
 گونا بخط ~ ، اسـت این مصحف

The MS ends with the following Rubâ'i

راه در دو مسیر آسکارا مسوار
 نا محرم نا بود درین ره رفشار
 نا نای همان نه که نیادند نفسی
 یا نفس قدم نا قدم بود بردار

This copy contains nineteen Rubâ'is in all

Written in a fair Nasta'lîq

Dated Sha'bân, A.H. 1148

fol. 1^b bears the signature of Shî Gole Ouseley

No. 307.

fol. 30, lines 13, size $9\frac{1}{2} \times 6$, 7×4

The same

Another copy of Fasihi's dîwân identically agreeing with the preceding copy

Written in ordinary Nasta'lîq

Dated 22nd Safar, 1276

Scribe وحد الدین بن احمد

No. 308.

fol. 330, lines (centre col) 17, (margl col) 28,
 size $9\frac{1}{2} \times 5\frac{1}{4}$, $6\frac{1}{2} \times 3\frac{1}{4}$

كلاد، قدسي

KULLIYÂT-I-QUDSÎ.

Hâjî Muhammad Jân (and not Muhammad Khân as found in Ethé,
 Bodl Lib Cat, col 365, No 2067) Qudsî, حابی محمد جان قدسی
 الْمَسْعُدِی, was born at Mashhad. He took the poetical title Qudsî

from the holy shrine of his native place Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India according to the author of the Riad-i-Bayda in A.H. 1041 = A.D. 1631 where he found a very benevolent patron in Abd Ullah Khan Firuz Jang who came to India towards the end of Akbar's reign was raised to the rank of 6000 by Jahangir and died in Shah Jahan's reign A.H. 1054 = A.D. 1644 'Abd Ullah Khan as a token of appreciation of the poet's meritorious attainments handsomely rewarded him and afterwards introduced him to the court of Shah Jahan according to the author of the Khazanah-i-Amirah in Rabi II A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsi and liberally rewarded him on various occasions. The author of the Khazanah-i-Amirah narrates that in A.H. 1042 = A.D. 1632 Qudsi when he first interviewed Shah Jahan addressed a Qasidah to the emperor and received a handsome reward and that on the 16th of Shawwal A.H. 1045 = A.D. 1635 the poet was again rewarded for a poem composed on the occasion of حسن نو روز and that in the middle of Rabi I A.H. 1054 = A.D. 1639 he received one hundred muhurs for a single verse in praise of the emperor and that in the beginning of A.H. 1054 = A.D. 1644 when the poet composed a Qasidah on the occasion of the king's daughter Jahansara's escape from a burning fire he was handsomely rewarded with gold and a khilat.

Qudsi enjoyed a reputation in no way inferior to that of his contemporary Talib-i-Kalim who entered the court of Shah Jahan only a short time before Qudsi and was honoured by the emperor with the title of ملک السعرا. The fact that Qudsi and Kalim both enjoying almost equal reputation lived at the same time in the court of Shah Jahan has led several biographers e.g. the authors of the Riyad-ush-Shura, Majma-un-Nafa', Nishtar-i-Ishq etc. who are followed by Dr Ethe in his Bodl Lib Cat No 1102 to come to a false conclusion that Qudsi received the above title of ملک السعرا from Shah Jahan. Muhammad Salih in his well known work Amal-i-Salih (vol. II, fol. 738) which he completed in A.H. 1040 = A.D. 1629 distinctly tells us that although Qudsi was entitled to rise to the dignity of ملک السعرا he was forestalled by Talib-i-Kalim who was honoured with the above title before Qudsi's arrival and maintained it without any change till the last —

ابو طالب مصلح هے کلم حون کفاریں ہوں فرب
و دلاور طبع معمی دم و فیض آمر بود اخطاب ملک السعرا
امصار یافت — اگرچہ استھان ان — حلیل القدر حاجی
محمد حان قدسی دا سے اما ارین دو کہ نس اور رسن حاجی

او ناین ها ، سرگاری یاوه بود نا دم اخر برو بحال ماد و
تعبری ندان راه ساف

Tâhir Nasrâbâdî commits a further chronological error in asserting that both Tâlib-i-‘Âmulî (*d* A H 1035 = A D 1625) and Qudsî lived at the same time in the court of Shâh Jahân, and that Qudsî occupied a higher position than Tâlib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsî entered the court of Shâh Jahân several years after the death of Tâlib-i-‘Âmulî.

The statement of the author of the *Makhzan-ul-Ğâlâ’ib* that Qudsî was a pupil of Tâlib-i-Kalîm is not supported by any other biographer and seems to be quite unfounded. Qudsî is admitted on all hands to be specially skilful in *Qasidahs* and *Masnawîs*. According to best authorities he died in A H 1056 = A D 1646, either in Lahore, as is mentioned by the author of the *Khazânah-i-‘Âmirah*, or in Kashmîr, where, according to some, the poet spent the last days of his life.

Tâbir Nasrâbâdî states that Qudsî left two sons, and that his remains were transferred to Mashhad.

The author of the *Khulâsat-ul-Afkâr*, however, gives the date of the poet's death in A H 1055 = A D 1645, but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsî —

دور اران نلیل قدسی ستم ریدان سد

Dr Ethé, in his India Office Lib Cat, No 1552, under a serious misconception, accuses the author of the *Mu’ât-ul-Khayâl* of having given the date of Qudsî's death after A H 1069 = A D 1658. The learned doctor has failed to see that the date A H 1069 is meant for the death of Shâh Jahân and not for that of Qudsî, which is said in a few lines to have taken place in A H 1055 = A D. 1645 —

... و نهاده ، ملک السعراei که مهنس نایه صا - . سخنان
امب سر افواری یافت و در مده - . سرای سرامد مسحوران ۵ هد
گئنه فی سهور داده ، و حسن و حسن سفر اصلی مسماس
گردید الح

As regards the date of Shâh Jahân's death the author refers thus —

اکسری از ها ، برواند که در تصوریه هج نادشاهی حامع ایران
دو صفا ، مینمیں باهور سامنده هی و یکسال و هند ماه بدلی

کامرانی گذرانده فی سیور مه الف و سع و مس در فلجه
اکسر آناد حالت مسحور امس مزروی گردید و س از حد میال
ندرالحد اشغال خرمود الح

For notices on Qudsi's life and works see Tāhi Nasrābādī fol 129 Majma' un Nafā'is vol 11 fol 387 Natajul Afkar p 345 Mīr atī Ḥāfi Numa Khulasat ul Afkar fol 147 Riyad ush Shuara fol 334^b Makhzan ul Garaib fol 678 Ḥāfi Kadah p 131 Yādī Bayda fol 186 Khazanah i Amīrah fol 285^b Mīr at ul Khayal p 135 Nishtar i Ishq fol 120 etc

See also Pieu II p 684 and III p 1001 W Pertsch Berlin Cat pp 917 and 918 Sprenger Oude Cat pp 90 128 151 and 536 Ethe Bodli Lib Cat Nos 1102-1111 Ethe India Office Lib Cat Nos 1552-1557 etc etc

Contents —

The prose preface by Jalal ud Din Muhammad Tabatabāi of Isfahan (who came to India in AH 1044 = AD 1634 and became a court chronicler of Shah Jahan) finished in Agra the 11th of Rabi I AH 1048 = July 23 AD 1638 and noticed in Ethe India Office Lib Cat No 1552 is not found in any copy of Qudsī's works in this library

I

fol 1^b Zafar Namah i Shah Jahanī طفر نامہ شاه جهانی also called Zafar Namah i Shah Jahan Padishah طفر نامہ شاه جهان پادشاہ a Masnawī relating to the exploits of Shah Jahan

Beginning —

بحمد حمدی رنام کسود
که مدد مصادر در وجودس وحود

According to the authors of the Riyad ush Shuara Makhzan ul Garaib Khulasat ul Afkar and others Qudsī left this Masnawī incomplete and it was subsequently finished by Talib i Kalim but see Rieu II p 686 It is divided under the following headings —

fol 6

تولد شاه جهان

fol. 7

حلمه شاه جهان

fol 9^b

نامه ملکه هان

fol 23^a

ملکه نسیم ملکه هان

fol 24^b.

ملکه کشمیر ملکه هان

fol 27^b

مرحیم ملکه هان بیگ رانا

fol 33^a

تولد سکم صاحب ، تولد دارا شکوه

fol 33^b.تولد شاه شجاع ، فرمانداری هایگیر ساهه هان را
دکنfol 38^a

رشیم ملکه هان بر سر گمرا

fol 40^a

کانکره

fol 42^a

تولد اورنگزی ری

fol 42^b

توله کردن ملکه هان از شرا

fol 44^a

منوچه ملکه هان بیاز دکن

fol 46^a

بیگ دارا ، نایافو ، حان دکن

fol 47^a

شیخ حادیس و برادر

fol 54^b

تولد مراد بیس

fol 55^a

وعا ، هایگر

- fol 58^b < سدن ساهزاد ها
- fol 59 حلومن ساهجهان بر نصت
- fol 63^b آمدن نادمهه توران بر مرکابل
- fol 72 ایلچی فرمادن بحائب ایران
- fol 75^b فتح قلعه گلهارک
- fol 77 مردن ممتاز محل
- fol 78^b تعریف مقبره ممتاز محل
- fol 79 فرمادن آصفهانرا - ردکی
- fol 80 فتح سدر هوگلی
- fol 82^b دامادی دارا سکوه و سلطان سجاع
- fol 85^b دـ صدر حان پایران و لقل نامه که نساه
صفی نوسته
- fol 88 حکم اورنگ ریب با فیل
- fol 95 گرفتن قلعه دولت آناد
- fol 104 فرمادن سلطان سجاع را بدکن

fol 104^b

آخار داستان میال یاردهم

(Beginning as in Rieu, n, p 685^a, Ait viii, Ethé,
Bodl Lib Cat, No 1106, and Ethé, India Office
Lib. Cat, No. 1553, Ait 2)fol 105^a.

آن آشام اسرداری اسلام حان

fol 110^a.

تعزیه ، ناع مر هند

fol 111^a.

روشن نادساه اسرار کسبه

fol 113^a

ناخی سلن حجهار سگه سدیله

fol. 117^b

نه نیگه ، حجهار سگه سدیله

fol 120^aتوحه رایا ، اهر ، آیا ، بیاد ، دکن و سسکس
فرمادن حادل مناه و نظر ، ساهfol 122^b

مراحت نادساه ار دکن سوی اکبر آناد

fol 125^b

نامه نادساه تعلیم در ایمان

This section ends on fol 127^a with the following line —

کابی که نامد همس حلد آن
 بود در حور ذکر ساه همان

fol 127^b-128^a blank

II

Another *Masnawî* in a different metre. This section contains poems in praise of Shâh Jahân, gardens of Kashmîr and some edifices of Shâh Jahân's time

fol 128^b Beginning of the first poem as in I the Bodl Lib Cat No 110^a and Eth India Office Lib Cat No 15^a Art 4 —

بام نادساه نادساهان
سر اصراري دد صا - کدهان
سدالدي که زيب کن فکان داد
جهان را زينت از ساه چهان داد

This poem without any title here is evidently in praise of Shah Jahān and not in praise of Kashmir as wrongly designated in the aforesaid two catalogues by Dr F. Th. The second on fol 129 is in praise of Shah Jahān and the third fol 130 is in praise of Kashmir and begins thus —

سوسا ^۲ در ر مالک ناك ^۲ مر
ک سر بر زد ^۱ از مالک ^۲ مر

The subsequent poems are in praise of —

fol 133^b

باع فرج بخش

fol 134^b

باع فضل بخش

fol 135

باع لشاط

fol 136^b

باع جهان آرا

fol 136

باع صادق آباد باع نسم ، باع الهي نور باع

باع تلااب صفاور باع نصر آرا etc etc etc

The poem in praise of the throne of Shah Jahān begins thus on fol 142^b —

(هي فرشتهه ته ، بادشاهي
که سد مامان بهائی الهي

Dr Ethé, in his India Office Lib. Cat., No. 1552, Art 4, wrongly asserts that the chronogram

سریر نادساه برم آرای

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the Maṣnawî entitled در تعریف، که مرسی

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of Shâh Jahân and not to the completion of any Maṣnawî

سعاد، در مرا این ته، از آسب
که حای ثانی صاحب فرانس
نهاده، همچوی و محاری
نهاده، الدین محمد ماه عاری
تترتبیس ملک را کرد الهام
ملک در دفع مالس داد اتمام
حو تاریخ دنیان بر سبد از دل
نگه، اورنگ، ماه مساه عادل
بود تاریخ این ته، ملک مای
سریر نادساه برم آرای

Both the chronograms, viz., مساه مساه - عادل and اورنگ، مساه مساه - عادل, express the date A.H. 1044 of the completion of Shâh Jahân's throne, which the poet says was completed in course of five years. This is followed by a poem in praise of حوانگاره, or the sleeping chamber of Shâh Jahân. The last poem under this section on fol. 143^b is on human frailty, and begins thus

مسلمانان فعال رین نانوای
که دارد در کدام رندگانی

Compare from Ethé, Bodl. Lib. Cat., No. 1107, where it appears as a separate poem

See also Ethé India Office Lib Cat No 152, Art fol 146 Blank

III

fol 146^b Another Masnawi

Beginning as in Lthé Bodl Lib Cat Nos 1102 Art 3 and 1107
Art 3 Ethé India Office Lib Cat No 152 Art 6 —

رندہ دلی نہر نامای ھند

رفت رے ر ناصای ھند

fol 151 Blank

IV

fol 151^b Another Masnawi

Beginning as in Ethé India Office Lib Cat No 152 Art 3 —

سام حدای کہ دور آز

اے سماں ام کرد سماں درست

This section consists of nearly sixty poems on various subjects each of which is indicated by a heading

fol 191^b-192^b Blank

V

fol 192^b Qasidahs arranged in alphabetical order

Beginning as in Ethé India Office Lib Cat No 152 —

من آن نم که کس مركسي رفع حقا

حو سمع رندہ مسر حوس دندہ ام در ما

The Qasidahs are in praise of Shah Jahan Shah Abbas the Imams and others

fol 258 Tarkib bands

Beginning as in Ethé India Office Lib Cat (*ibid*) —

ای دل ھے سوی ماد کہ انام بھار اسے

fol 275^b Tarji bands

The first is on the death of the poet's son and begins thus —

در خربی دل و حان رور و سم نوحه سرامسے

مولوں حان و دلم نا بوطن در ھے للأمس

The burden runs thus —

نهر مرند من آنکس که دمی نوده همیں
داع مرند ه سند ه دعا بهتر ارین

fol 282^a. Qit'ahs, relating to several contemporary events each of which is dated by a chionogram

Beginning of the first Qit'ah —

تمام کرد سازی نهست ، آنادی
و خنا نامر حدا وند لنه ، نار حدا

fol 286^b-287^a Blank

VI

fol 287^b Gazals in alphabetical order

Beginning as in Ethé, India Office Lib Cat, No. 1555 —

روز نه کردم من اپنسر داع حویس را
اول نه ، مسکنده مفلس حراع حویس را

fol 323^b. Rubâ'is

Beginning —

تھا نه دلم ندیده تر نارد
هر صو من نو و دیگر نارد
دل روی ندیده دارد و دیده نامش
دریا رسند ، صد ، نگوهر نارد

There are altogether one hundred and fifty Rubâ'is in this copy
Written in a clear Nasta'lîq, within coloured borders.
Not dated, apparently 18th century

No. 309

fol 296 , lines 15 , size $9\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 3\frac{1}{4}$

The same

Another copy of Qudsi's Kulliyât

Contents —

fol 1^b Qasidahs
Beginning as above —

من آن سم که کسم مرسکسی دفع حعا الح

fol 101^b Tarkib bands
Beginning as above —

ای دل هه مسوی ساد که ایام نهار امس ال

fol 105^b Tarji bands
Beginning —

ای کرده کرسنه را کمی
بر هر نکھب ر لار سدی

The burden runs thus —

م و مرسکسی مسوی ~
نا صدری کساند ار ~

The above Tarji band is found on fol. 279^b in the preceding copy
fol 112^b Another series of Ta'kib bands

Beginning —

مسگ ربر مسر گردانم مسگ آمسام
کس نسداند که روی من کجا روی کجامت

fol 142^b Gazals in alphabetical order
Beginning as in Ethe India Office Lib Cat No 1052 —

داده ~ تم ناده نایی که مسورد مرا
حورده ام ار حام حصر آئی که مسورد مرا

fol 181^b Rubas
Beginning —

مردان همه برک برک حالم سارند
کی نص بساد و ۱ حم سارند
بر حرج ساره گر ندارند هه ناک
آسہ ریان نگنس حاتم سارند

fol 196^b *Masnawīs* This section contains some confused series of detached *Masnawīs* relating to some events of Shāh Jahān's reign. These *Masnawīs* form a portion of the **نامہ ساہجہانی** already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first *Masnawī* begins thus

در اسای هر جهد از رورگار
کند اینها لاه ، نرورگار

This *Masnawī* is found on fol 59^a of the preceding copy under the heading **حلومن ساہجہان بر تخت ملکه**.

fol 164^b Another *Masnawī* identical with the one on fol 143^a of the preceding copy

Beginning —

مسلمانان فیعان دین ناتوابی الح

fol 268^a Another *Masnawī*.

Beginning —

ای رهونس گیـه ~ ن تبره رور
آتسی از حـن زدل بر مرور

This poem belongs to Section III in the preceding copy.

fol 275^a Another *Masnawī*

Beginning

سام نادساح نادساحان الح

These poems belong to Section II in the preceding copy, most of which are in praise of the gardens of Kashmīr.

Written in ordinary Nasta'liq

Not dated, apparently 19th century

No 310

fol 155 lines 20 size $11\frac{1}{2} \times 6 \quad 9\frac{1}{2} \times 4$

دیوان قدسی

DÎWÂN-I-QUDSÎ

The lyrical poems of Qudsî containing -

fol 1^b Qasidahs

Beginning —

ای شار مقدمت رسی لوای حرسیل
 و در سرف نعل ترا فست درق سای حرسیل

The Qasidahs are arranged in alphabetical order except the first one

fol 63 Tarkîb bands

Beginning —

ای نحونم ر خط نویسه سهل ال

fol 66 Tarjî bands

Beginning —

ای کرده کریسه را کمی دی ال

fol 71^b Another series of Tarjî bands

Beginning —

مسک ردر مسرد مر گردانم مسک آمساس ال

fol 91^b Gazals partially in alphabetical order

Beginning —

رود نه کردم من ۱ ~ ر داعخ حوس را ال

fol 129^b Rubâis

Beginning —

دننا مطلوب طالب دین نسود

سدای آن ۵۰ این نسود

نار دل حارف نسود حلوه دهر

آنسه ر حکس کوه مسگن نسود

This copy contains about three hundred and eighty Rubâ'is in all
Written in a good Nasta'liq, within coloured borders, with a
frontispiece

Not dated, apparently 18th century.

No. 311.

fol. 293, lines 17, size 10×6 , $7\frac{1}{2} \times 3\frac{1}{2}$

دیوان سالم

DÎWÂN-I-SALÎM.

محمد علی سالم Muhammad Quli, with the poetical title Salîm, میرزا گرامî, was a native of Tîhiân. The author of the *Yad-i-Baydâ* calls the poet a *Tu'ushtî* of the Turkish tribe. Like Mullâ Subâhî, Salîm was for some time attached to Mîrzâ 'Abd Ullah, governor of Lâhijân, and subsequently came to India during the reign of Shâh Jahân. Here he found a good patron in Islâm Khân, a distinguished noble of the emperor's court. Salîm's biographers relate that when the poet tried to get access to the imperial court with a *Masnawî* in praise of Kashmîr, his contemporary Kalîm, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the *Masnawî* brought by Salîm for the perusal of the emperor was originally composed by him in praise of Lâhijân, and that subsequently he changed the heading of the *Masnawî* into در نعیری "in praise of Kashmîr". This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, e.g., *Mu'ât-i-Âftâb Numâ*, *Khulâsat-ul-Afkâr*, fol. 86^b, *Hamîshah Bahâî* (Spiengel, Oude Cat., p. 123), *Natâ'i-jul-Afkâr*, p. 212, and several others, Salîm died in Kashmîr in A.H. 1057 = A.D. 1647, a date expressed by the chronogram رصوان quoted in the *Hamîshah Bahar*, loc. cit., and *Suhuf-i-Ibrâhîm*. The author of the *Riyâd-us-Shu'ârâ*, however, tells us that Salîm was buried in Buihânpûr.

For notices on the poet's life see *Mu'ât-i-Âftâb Numâ*, *Tâhir Nasiâbâdî*, fol. 130^b; *Majma'-un-Nafâ'is*, vol. II, fol. 220^a, *Suhuf-i-Ibrâhîm*, fol. 39^c^b, *Nishârâ-i-'Ishq*, fol. 830, *Riyâd-us-Shu'ârâ*,

fol 186^b *Yad-i-Biydi* fol 99^b *Khulasat ul Afkar* fol 86^b *Nataj ul Afkar* p 212 etc.

Contents of the diwan —

I

fol 1^b مصا و پدره Fite and Destiny
Beginning —

مسdem روري ار حوانه توسي
حوکل ار تاره ن حرفه توسي
نه مکر ريدکي او را نه مرکي
حو سرو آزاده نا ساح و بوکي
در معنی نگوس حود ۲۱
سدہ همچون حصای حود حریده

See Rieu n p 96^b Ethe Bodl Lib Cat Nos 1113 1114 and 1241 47 Ethe India Office Lib Cat No 1558 Sprenger Oude Cat p 556 W Pertsch Berlin Cat pp 31 67 68 668 and 697 J Aumer p 4

The headings of all the *Masnawis* are omitted in this copy

On fol 10 begins another *Masnawi* in praise of *Kashmir* and its mountain —

سخن هر حار صمع کردکار امس
گواه ناي برحا کوهسار امس
حصوصا کوه کردون خدر ۲۰ ر
که سخس مسلن برا ابر ۱ د

Cf Fthe India Office Lib Cat No 1558 where the heading of the *Masnawi* is wrongly styled as در عربت بهار See Ethe Bodl Lib Cat col 767

On fol 21^b A *Masnawi* in praise of Spring
Beginning —

سما تبلل که امام بهار امس
کلسان حوسمر ار آهوسن بار امس
صه آرا سد حمن ار سل و اد
علمدار سماهس سرو آزاد

See Ethé, India Office Lib. Cat (*loc cit*), where the two headings در تعریف ، نهار and در تعریف ، کنسرر are confounded with each other.

fol 32^b Another Maṣnawī

Beginning —

دسم حوس دمس و آمهان را

په سر آرد حدا کاره ها ن دا

The line—

۵- دم ~ مه برداری را حسّام

quoted by Ethé, India Office Lib. Cat (*loc. cit.*), as the opening line of a
حکایت, is here the twenty-sixth line of this *Masnawî*

fol 34^b Another Maṣnawī

Beginning as in Ethé, India Office Lib Cat —

ر لس سند فعل ند هار حون مسلک

The heading of this Maṣnawī, given by Dr Ethé, India Office Lib Cat, is "در مسال مسال," but I think it is a mistake for "در قحط مسال" "در قحط مسال"

fol 39^a Another *Masnawî*, with the same beginning as in *Ethé*,
India Office Lib Cat —

لود در ریز ریم ناد نائی

۵۰ امی تکه سوچ دل رنائی

The *Masnawî* seems to be in praise of some hoise See Ethé, India Office (*loc. cit.*), where the heading given is (توصیه، درم و مسن), probably a mistake for (تونس، توصیه)

fol 41^a Another Masnawi agreeing with Ethé, Bodl Lib Cat, No 1112, and styled as حَرْدَلَلْ, or the "Ass of Coquetry" or, according to W Pertsch, Berlin Cat, p 668, حَرْدَلَلْ, "The Boket's Ass"
Beginning —

مساچہ دلی رائی سامان دور

گستاخی لہر دو ای صروف

Ethe, Bodl. (*loc. cit.*) reads مسْبَحٌ instead of مسْوَارٍ.

fol 43^b Another Maṣnawī agreeing with Ethé India Office Lib Cat (*loc cit*) where it is styled **في الهاهو** or the Satire

Beginning —

حامه ام نر حلف عادت حوس

مشله را ۱۵ امست نه سنه

fol 52^b Qasidahs

Beginning as in Ethé India Office Lib Cat (*loc cit*) —

اگر نرم سوی حسم اسکار آنکه

حوماه نو سود آلوده خار آنکه

The Qasidahs are in praise of the Imams Shah Abbas and mostly in praise of Islam Khan

fol 92^b Muqātta at

Beginning as in Ethé India Office Lib Cat (*loc cit*) —

ای سوان هند ار کلکت لگارسان حس

کار و نار ملک هرگز این سرو مسامان ندا

On fol 96^b are two Qiṭāhs giving chronograms for the years 1046 and 105⁷

fol 97^b Gazals in alphabetical order

Beginning —

دلا توبی که نکار خودست گریده خدا

برای حق بمال نافریده خدا

fol 288^b Ruba is ninety three in number

Beginning —

در بصر نیاد اگر ار فیض بو حوب

اور بیک صدف سود گهر را نابوب

گر آنکه را ۱۷۶ تو بر آب دل

در آس رلکت خود سورد یا موب

Some poems and detached verses are also written on the margins
Written in ordinary Nastū liq within coloured ruled borders
Not dated apparently 18th century

No. 312.

foll 141, lines 11 (in 3 columns), size 10×7 , $7\frac{1}{2} \times 5\frac{1}{2}$

مسنوي لـ مـ

MASNAWÎ-I-LATÎFAH.

A Sûfic poem in imitation of Jalâl-ud-Dîn Rûmî's *Masnawî*. The verses of the Qui'an and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available, but a careful examination of the work furnishes us with the following data.

Two verses on foll 139^b and 140^a respectively reveal the author's name as **ولي محمد**, Wali Muhammad—

بر ولی محمد کرم کن ای کریم
 رو مگرداسن ر راه مسند فرم
 ای ولی محمد دلک درنا سده
 گوهر ناسعنه ذو بدها سده

while the title of the poem occurs thus in the following concluding lines —

سد نوون حدا انعام او
 ار لطاف ، سد لطاف نام او
 همع کردم سب دادر کنا ،
 هنم سد والله اعلم نا السوا ،

The date of composition of the poem is given thus in the following lines of the epilogue on foll 140^b-141^a—

ماه دی الحجه بود و هفتم ز ماه
 کای سده این سنه من رو برآه
 در سا گوئی نه ، حاص و عام
 رور همه گسے این سنه تمام

نکہ اور مس (۱) بود اسے مال
از دمان شجر حشمت نا بحال

that is to say Iridy the 7th of Dhu'lqiyah A.H. 103 (?) The word after مس which may be دو، یا or مس is omitted and it is difficult to make out the year whether it is 1031, 1032, 1033, 1034 or 1035.

The author is probably identical with شاہزادہ ولی محمد بن علی محدث الارلوی who was a pupil of شاہزادہ ولی محمد بن علی محدث الارلوی of Nābulus. The author of the *Mukhibat ul Wā'ilin* (a copy of which exists in the Asiatic Society Bengal) who designates himself in the preface as ابو عبد الله محمد بن عاصل ابن سعد حسن الابنی الترمذی الکبر آبادی المدحون و الحلق علی الله علیه السلام tells us that شاہزادہ ولی محمد بن علی محدث الارلوی died on Iridy the 7th of Shawwal A.H. 107 = A.D. 1617 and lies buried in Akbarat al-Baqi. The said author expounds the above date in two chronograms, namely ولي اعظم فتوح and ولي اعظم مصر الراصلين. Now as the author of the Ma'navi begins thus on f. 1. 1 —

عبد بحد کرد کار بال را
کا لرید او ارض و هم ابال را

Written in a clear bold Nastaliq within gold and coloured borders with a beautiful frontispiece.

From the colophon dated A.H. 1017 it would appear that this copy was written during the lifetime of the author.

محمد ترمذی ابن ترمذی

No 343

foll 298, lines 17, size $8\frac{1}{4} \times 3\frac{1}{2}$, $6\frac{3}{4} \times 3$

دیوان فاض

DÎWÂN-I-FAYYAD.

Maulânâ ‘Abd-uî-Razzâq bîn ‘Alî bîn Husayn, poetically called Fayyâd, مولانا عبد الرزاق بن علي بن حسین الراھنی منھاص، was born in Lâhijân, but as he lived for a long time in Qum, under Shâh Abbâs II (A H 1052–1077 = A D 1642–1666), he is also known as Qummî. He was the favourite pupil of the celebrated Mullâ Sadî-ud-Dîn Muhammad bîn Ibrâhîm Shîrâzî، ملک صدر الدین محمد بن ابراهیم شیرازی better known as Mullâ Sadrâ (d A H 1050 = A D 1640) and a friend of Maulânâ Muhsin Kâshî، گوھرمراد

Fayyâd is the author of the well-known work Gauhar-i-Murâd, تحرید الكلام, on metaphysics and Shi‘ah theology see Rieu, 1, p 32, Rieu Suppl., No 9, Stewart’s Cat, p 40, etc. His commentary on the

Târikh-i-Sâlik, تحرید الكلم, has been printed in Târikh-i-Sâlik, A H 1280

The authors of the Riyâd-us-Shu‘ârà and the Majma‘-ul-Fusahâ say that Fayyâd also wrote a Persian commentary on the well-known work Mawso‘ al-hukm موسوٰص الحکم of the celebrated saint Muhyî-ud-Dîn Ibn-ul-‘Aïabî (d A H 656 = A D 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhallus Fayyâd فاص According to Rieu Suppl., No 324, Fayyâd died about A H 1060 = A D 1650

A copy of his dîwân is noticed in Rieu Suppl., *loc cit*

For notices on his life and works see Tâdkihah-i-Tâhiî Nasîâbâdî, fol 89^b, Riyâd-us-Shu‘ârà, fol 310^a, Majma‘-ul-Fusahâ, vol 11, fol 27^a, Makhzan-ul-Gaiâ’ib, fol 648, Âtash Kadah, p 221, Yad-i-Baydâ, fol 180^a, Majma‘-un-Nafâ’is, vol 11, fol 364, Nishtar-i-Ishq, fol 1356

Contents of the dîwân

fol 1^b A prose preface, preceded by the following Rubâ‘î of the poet —

فاص ارل که نرم هنسی آراس ،

حام سخن ار می معانی سراس ،

Beginning of the preface —

طراویت حن حسراوی واقع الدلّه مسام شناس فیاض حلی
الاطلاق امس الح

The preface deals with a few commendable remarks on poetry
fol 4^b Qasidahs without any alphabetical order

Beginning —

ای بر فراز ۲ الا گرفته حا
یک لشنه کرده هر در حیالرا بکام لا

It is remarkable that the line —

روز خر وقت صوت از افق بسازد ۴
زمانه لبر کند ناله مرا آهنج

quoted in Rieu Suppl as the beginning of Layy. Its diwan is identical
with the opening line of Zahir Farzabi's diwan (see Vol I No 36) and
is not found anywhere in this copy

The Qasidahs are in praise of the prophet the Imām the poets
master Mulla Sadra Mir B qar Dīmad Shāh Abba s and some nobles
of his court

fol 102 Muqāṣṭa at *ماعاش*

Beginning as in Rieu Suppl —

صدر جهان و حالم حان و بور فصل
ای آنکه آسمانست نیان چاکری کد

The above Qiṣāḥ is in praise of Mulla Sadra

fol 110^b Farkib bands in imitation of the Haft band of Kusht
Beginning as in Rieu Suppl —

السلام اي گوهرت دریای حدل و داد و دین
دافت ناک ۱ خه اوصاف رب العالمين

fol 122 Iarji bands

Beginning —

نارم سر زلف حون کم عدی
از هر طرفی لهاده سدی

The burden runs thus —

سیم و نوی کام گرم
مناد که نکام دل گرم

fol 127^a Elegies in the form of Ta'kib-bands on the death of the Imâms Hasan and Husayn, and a painful description of the scene of the Battle of Karbalâ

Beginning —

حال تمام نوحه کنان از برای گسب
دوران مساه بوش هن در عرای گسب

fol 132^a Another series of elegies on the death of the poet's pupil Muhammad 'Ali in the form of Ta'kib-bands.

Beginning —

تا کی درون سنه نگهدارم آه را
رحم (sic) سنه مرح حورشید و ماه را

fol 133^b-134^a Blank

fol 134^b Gazals in alphabetical order

Beginning as in Rieu Supplt

الهي س ح مسر ، لد که دلگرم ر مده ها
سدام ح محتواشد این طالع نمکه ها

fol 277^a-278^a Blank

fol 278^b Rubâ'is without any order

Beginning as in Rieu Supplt —

فاص ارل که برم هستی آرام ،
حام معن ار می معانی سرام ،

There are altogether one hundred and twenty-seven Rubâ'is in this copy

fol 289^a Sâqî Nâmah, نامه ساقی.

Beginning as in Rieu Supplt —

نا مافی امسا ، می سار کن
سر جم نام خدا نار کن

fol 294^b-298 Three Minawis

Beginning of the first - .

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ
نَارَهُ نَهَاٰ دَرَنَاعُ حَكْمٍ
نَحْلُ مَرْأَفَارَادٌ اَنْ مَدْنَسٍ
مَصْرَعَهُ نَوْهٌ دِيْوَانُ قَمْ

Written in a beautiful Nasta'liq within gold and coloured ruled borders with illuminated frontispieces and unwans on foll 1^b 4^b 13^b and 294^b

Not dated apparently 18th century

The subscription at the end has been effaced by some mischievous hands

No 314

fol 360 lines 15 size 9 x 5½ 1½ x 3½

دِیْوَانُ کَلِیْمٍ

DÎWÂN-I-KALIM

Mirza Abu Talib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact however seems to be that he was born in Hamadan but as he lived for some time in Kahan he is sometimes called Kashî. After pursuing a course of studies in Shiraz Abu Talib in his youth came to India during the reign of Jahangir and attached himself to Shah Nawaz Khan son of Mirza Rustam Sufawi. Kalim returned to his native land in A.H. 1028 = A.D. 1618 which he commemorates by the chronogram تَوْفِيقٌ رَّفِيقٌ طَالِبٌ found on fol 100 of this diwan and after staying there for two years came again to India and stayed for some time with Mir Jumla poetically called Ruh ul Amin to whom Kalim addressed several poems. Shortly after Shah Jahan's accession Kalim attached himself to the imperial court and soon became a favorite poet of the emperor. Kalim received the title of Malik ush Shu'ur from the emperor and like Qudsi obtained ample rewards for composing poems on occasional events. It is related in several traditions

that the governor of Rûm once critically asked the Mugal emperor the reason of his adopting the title of Shâh Jahân, which means the king of the world, while he was only the king of India. Kalîm replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of **هند** (India) and **جهان** (world) was the same, there could be no argument against the king's adopting the title of Shâh Jahân

جند و جهان در روی عدد هون بود بکی
بر سه ایا نهاد جهان ران مقرر اسے

Muhammad Amîn bin Abul Husayn al-Qazwînî, in his *Pâdîshâh Nâmah*, tells us that at the time of his composing the said work, i.e. in A H 1047 = A D 1637, Kalîm and Qudsî were simultaneously engaged in composing two poetical accounts of Shâh Jahân's reign, both of which he calls *Pâdîshâh Nâmah*. Kalîm was sent to Kashmîr, where he devoted himself to the composition of the above work, and died there according to Wâris on the 15th *Dulhijjah*, in the 26th year of Shâh Jahân's reign, A H 1062 = A D 1651. This date is also given in the *Mîr'ât-ul-Khayâl*. But the later biographers fix the poet's death in A H 1061 = A D 1650, and quote in support the following chronogram composed by Mullâ Tâhir Ganî —

۱۷ - کر دیوار این گلسم بزید
طالسا آن تلیل ناع بعم
د، و آخر حامه را اردنس . داد
بی صما طبی کرد این ره را کلم
گ، تاریخ وعا، او ه بی
طور معنی بود روسن ار کلم

According to overwhelming authorities Kalîm died in Kashmîr and was buried there, but the author of the *Mîr'ât-ul-Khayâl* tells us that Kalîm was buried in Lahore

Tâhir gives the title of "the second Khallâq-ul-Ma'âni," **حلق المعايي نامي**, to Kalîm, the first being Kamâl-i-Isfahânî, who died in A H 635 = A D 1237 (see Vol I, No 54). According to the same Tâhir, Kalîm left twenty-four thousand verses in all

For notices on Kalîm's life and his works see 'Amal-i-Sâlîh, vol II, fol 738^a, 'Abdul Hamid's *Pâdîshâh Nâmah*, vol II, p 757, Tâdkih-i-Tâhir Nasiâbadî, fol 126^a, Riyâd-us-Shu'aîâ, fol 351, Majma'-un-

Nafas vol II fol 396 Khuzinah i Amirah fol 297^b Miftah ut Tawrikh p 384 Mirat ul Khayal p 144 Mirat ul Alam fol 405^b Nishtar i Ishq fol 1517 Majma ul Fusaha vol II p 28 Yad i Bayd fol 193^b Makhzan ul Garaib fol 732 Nataj ul Afkar p 367 Khulasat ul Afkar etc

See also Sprenger Oude Cat p 453 Rieu II p 686 Ethe Bodl Lib Cat No. 1116-1121 W Pertsch Berlin Cat pp 9-0 and 921 Ethe Ind Office Lib Cat Nos 1563-1571 H Khal III p 334 Kalim's diwan has been lithographed in Lucknow 1878

Contents of the diwan —

fol 1^b Qatibs in praise of Shah Jahan Shah Nawaz Khan Mir Jumla and mostly on Nauruz festivals and other contemporary events descriptions of buildings gardens and other edifices of Shah Jahan's reign with Tarikhs

Beginning —

سون هر کس را که در راه طلب سر مسلهد
گر در آرد اول از پا آخر من بر مسلهد

fol 68^b Tarikib bands addressed on Nauruz festivals and other occasions

Beginning —

ناد نور روی ه سان مردھا آورده است
پلکلنا را مانه بروگ و نوا آورده است

fol 75 Saqi Namah in the form of Tarji band

Beginning —

سامی حرب نسب که ایام نهارا
این سصری مردھا صد بوس و کیار است

The burden runs thus —

د ه سارین و اسرمی نام
گه موح سراسم و گنھی نار و نام

fol 79 Qatibs relating to several contemporary events the dates of which are expressed by the following chionograms —

fol 79

(ناریح آمدن احلی محرب للهور)
بچاب را مسعود حاوید روی داد

fol. 82^b

(تاریخ کمینه پسدن صلاطینان)
کتاب، از مایم او مسد چگرها

fol. 82^b

(تاریخ فو، صادقیان)
سبال تاریخ این هن ماتم
هنس، در از همه حاکمیت

fol. 89^b-90^a Chronograms on the births of Dârà Shikûh, Shâh Shujâ', Aurangzib, and Muîâd Bakhs̄h

fol. 91^b

(تاریخ برگسین از کابل)
دیو از ملک مسلمان نارگس

fol. 92^b

(تاریخ بح للح)
للح مسارک بود ساخته یردان

fol. 94^a-95^b On the marriages of Aurangzib, Dârà Shikûh, and Shâh Shuja'

fol. 96^a

(فو، حواہ ابوالحسن)
نا امسر المؤمنین محسوس ناد

fol. 96^a

(فو، مهیار محل)
صلحدم دن الم نمی ناد

fol. 98^a

(فو، ملک مهدی)
لحسن ممال نار بحسن رایام
لگفتا او سر اهل سخن بود

fol. 100^a A Masnawî under the heading کتابه دولتخانه ساهی Beginning —

رھی دلسوز و مرآسمه
 ساع همان مسرو بو حامسه

مسوی کاہ مسیحی مسیحی مسیحی مسیحی مسیحی
fol 101^b Another Masnawi under the heading حمارت ماهوار حان

Beginning —

رہی قصری کہ گردوبت دهد ناح
محن را بردہ نعرف بمراج

fol 103 - 146^b Several Masnawis of different metres relating to the descriptions of the gardens in Kashmir and buildings of Shah Jahan's time

The longest Masnawi fol 147 - 159^b is a description of the flight and pursuit of Jajhar Singh

fol 161^b Gazals in alphabetical order

Beginning —

بدل کردم ا + تی حا: رہد رنای را
رسانیدم تاک ارعن می ساد شوی را

fol 353 Ruba is

Beginning —

هر جسد کہ مرد قول و فعلس نہ اسے
برداں نرده رکارمن گئے اسے
رسوا مسود آنکہ مسدرد نرده کس
در علب براند و منک رو سہ اسے

There are ninety nine Rubais in this copy and the last one runs thus —

ای نا اعلال حقد القت نسے
رفع درنای کر ۱ ۲۷
طان بو طان کھیکسان ~ ان سد
مائسند دو ابروی نہم نومسہ

Written in ordinary Nasta liq within gold ruled borders with an ordinary frontispiece

Not dated, 19th century

No. 315.

fol 266, lines 10, size $10\frac{1}{2} \times 6\frac{3}{4}$, $6\frac{1}{2} \times 4$.

The same.

Another copy of Kalîm's dîwân, containing Gazals in alphabetical order and Rubâ'is

Beginning as in the preceding copy

دل کو دم نشی عا...، وهد رنائی را الـ

fol 258^b Rubâ'is

Beginning as in the preceding copy —

هر حشد که مرو مول و فعلس ته ام...، الـ

This copy contains only fifty-four Rubâ'is

Written in a bold, clear Nasta'lîq, within gold-ruled borders, with a fairly decorated frontispiece and 'unwâن.

Not dated, apparently 17th century

No. 316.

fol 518, lines 14, size $7\frac{1}{4} \times 4$, $6 \times 2\frac{3}{4}$

پادشاه نامه

PÂDISHAH NÂMAH.

A poetical account of Shâh Jahân's reign

By Tâlib Kalîm

The title Pâdishâh Nâmah is given in the colophon. It is also called Shâh Nâmah, شاه نامه, or Shahînshâh Nâmah, شاهینشاه نامه.

See Sprienger, Oude Cat., p. 454, Rieu, II, p. 687^a

Compare also J. Aumeï, p. 96

Beginning

سام حدائی که ار سوق حد

دو عالم ها کرد و مسائل سود

It contains the account of Shah Jahan's ancestors from Timûr to Humayûn his accession to the throne down to the tenth year of his reign and ends with the account of Zafar Khan's expedition to Tibet (A.H. 1046-7 = A.D. 1636-7)

The concluding verse runs thus —

حو اصال ابن ماه گردون سریر
لسد دگر در حیان ملعه گبر

The colophon runs thus —

تمس الكتاب نادشاه نامه من ۰۰ اب طالب کلم رحمه الله
روحه في التاريخ و سهر ربيع الاولی مسنه الف و مائة و سعده

That is the 9th of Rabi I A.H. 1109

For other copies of the Padishah Namah see Sprenger Oude Cat p 454 Rieu II p 387 Fthe India Office Lib Cat No 1570 See also J Aumer p 96

Written in a clear Nastaliq within gold and coloured ruled borders with an ordinary frontispiece

No 317

full ۲۰ lines ۱۴ size ۸ × ۶ × ۳

The same

Another copy of the same Padishah Namah
Beginning as above with a slight alteration —

سام کریمی که از فرط حود
دو حالم حطا کرد و مسائل نمود

On comparing with the preceding copy it is found that this copy wants thirty six lines after the initial line while the third and the fourth verses of this copy are not found in the preceding one Again

the last three verses of the preceding copy are wanting here, and it breaks up with the following line —

طفر حان روح و ماهر ماد مان
لکھنور اران مملکت سد روآن

fol. 1, supplied in a later hand, contains the signature of Sir Gore Ouseley

Written in an ordinary Nasta'liq
Not dated, apparently 17th century

No. 318.

fol. 75, lines 15, size $8\frac{1}{4} \times 5\frac{1}{2}$, $6\frac{1}{4} \times 3$.

از آنخاد، دیوان ملا نسبتی

A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning

در رلرله آورده ار نار دمن را
یکره سر نائی بمن این حاکم دمن را

Maulânâ Nisbatî was born in Thânîsaî, near Lahoie. He was a poet of the Sufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his Majma' un-Nafâ'is, vol. 11, fol. 484^b, says that he was on intimate terms with Nisbatî's cousin Gayrat, and that he very minutely studied the dîwân of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muhammad Sâlik Kanbûhî, in his 'Amal-i-Sâlh, vol. 11, fol. 743^a, says that in A H 1062 = A D 1651, on his way from Lahoie he visited Nisbatî in Thânîsaî. Tâhir Nasrâbâbî, fol. 267^a, says that Nisbatî died when Zafar Khân Ahsan (d. A H 1073 = A D 1662) was the governor of Kâbul.

The selection from Nisbatî's dîwân ends on fol. 53^b with the following line —

مهب گهیم لرخ برقع فگشندی
مرا ار روی حود سرمدله کردی

fol 13 A list of the kings from Hushang down to Akbar II with dates of their birth, accession and death.

fol 18 Chronograms giving the dates of birth and death of the Imams and some of the distinguished saints and poets.

A very rare and unique copy. Not mentioned in any other catalogue.

Written in ordinary Nasta'liq

Not dated apparently 19th century

No 319

fol 130 lines 2-10 size 8½ x 6 6 x 3½

The same

Another copy of selections from the poems of Nishatî smaller than the preceding

Beginning —

بکوی یار بنا کرده الد سانه ما

ساح رکت نهادند آسانه ما

The Gavals are arranged in alphabetical order

fol 131-132 Rula

fol 132 Rula is in alphabetical order

Beginning —

با مادر به روست اشکنط دلها

لاه دلها بنا گراف دلها

ابن هر دو مثالشت ین آبد راست

دلها بیٹاف ما و مامائی دلها

The number of Rula is twenty-eight

Written in ordinary Nasta'liq

Not dated A very modern copy

No. 320.

foll. 392, lines 16, size $12 \times 6\frac{1}{2}$, $9\frac{1}{4} \times 5$.

دیوان مسیح

DÎWÂN-I-MASIH.

Hakîm Rukn-ud-Dîn Mas'ûd, حکم رکن الدین مسعود, also known as Ruknâ with the takhallus Masih, was the son of Hakîm Nizâm-ud-Dîn 'Alî of Kâshân. Masih at first entered the services of Shâh Abbâs, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse —

گر ملک یاف صدم نا من گران ناسد سرمن
شام سروں مسرون ہوں آغا۔ ار کسوردس

The poet then left for India with his famous contemporary Hakîm Sadrâ, afterwards known as Masih uz-Zamân, arriving at the court of the emperor Akbar in A H 1011 = A D 1602. After the death of this emperor Masih attached himself to the courts of Jahângîr and Shâh Jahân. Masih enjoyed warm favours from Shâh Jahân, and it is said that after the poet's death his nephew Rahmat Khân, also known as Hakîm Diyâ ud-Dîn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzîb in A H 1075 = A D 1664.

At a ripe age Masih retired on a handsome pension from the services of Shâh Jahân, and after performing a pilgrimage to Mecca returned to his native land Kâshân. Some biographers hold that the great poet Sâ'ib was a pupil of Masih. Besides being an eminent poet, Masih was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Tâhî Nasiâbâdî, saw no less than ten diwâns of the poet. According to some, Masih left about 100,000 verses.

According to Taqî Kâshî, Masih left an Arabic book on medicine which he called صاملة العلاج. Tâhî Nasiâbâdî says that Masih died in Kâshân at an advanced age in A H 1066 = A D 1655, and gives the following chi'onogram (also quoted by Sarkhwush), the numerical value of which makes only a very slight difference from the date —

رفت نسوی ملک نار مسے دوم ،

Arzū places the poet's death in A.H. 1060 = A.D. 1649 the author of the *Mirat ul Alim* fixes it in A.H. 1057 = A.D. 1647 and the author of the *Khula'at ul Kalam* in A.H. 1070 = A.D. 1659 while in Beale's Biographical Dictionary it is A.H. 1056 = A.D. 1646.

For notices on Masīh's life and his works see besides the references given above Rieu n p 603 and 688 Ethic Bodl Lib Cat No 111, where a Ma'navi entitled مصا و فدر by this Masīh is mentioned Ethic India Office Lib Cat No 1572 Sprenger Oudo Cat p 90 Padshah Namah vol 1 p 34^o

Contents —

fol 1^o Qasidahs beginning as in Ethic India Office Lib Cat —

ای حساب شم تو بر ان
وی کلید شم تو هر ان ،

fol 366 Qit'ahs beginning —

حصوی حداسپ هر سر مو بر وجود من

fol 343 Rubais beginning —

ما خبر کتاب عشق اور نکسم
حر درد خی بخورد این سر نکسم
هر حد مسہ گلسم و مامن رده ام
این سام اے کس نرا بر نکسم

The colophon runs thus —

نسب هذه دیوان چهارم ار - اب حالسوں الرمان حکم
دوران نافع الصدق حکم وکن الدین مسعود تقلم سکنه
دم ملا ۶ ار دھلوی نویسه سد ناویج حاردهم صفر در بلده
دھلی سنه ۱۲

probably 1104 A.H.

Written in a fair bold Nastaliq

No. 321.

foli 207, lines 15, size $9\frac{1}{4} \times 6$, $7 \times 3\frac{1}{2}$

من وی رامان

This poem, also called دام و سیتا, dealing with the story of Râm and Sítâ, is the work of the same Masih

The copy is slightly defective at the beginning, and opens thus —

دایم حون کسیم مساعر من مسے الخ

See Rieu, p 689^a

The headings are written in red

Written in fair Nasta'lîq

Not dated, apparently 18th century

No. 322.

foli 93, lines 23; size $9 \times 5\frac{1}{4}$, $7\frac{1}{4} \times 3\frac{1}{4}$.

The same

Another copy of the same Masnawî.

Beginning as in Rieu, p 689 —

حداوندا ز حام عسن کن مسے
که ار مسنهی مسایم بر جهان دم

Written in a careless Nasta'lîq, within coloured borders

Dated A.H. 1217.

Scribe نہوانی منگه ولد رور آور مسگه

•

No 323

fol 431 lines 20 size $14 \times 7\frac{1}{2}$ $10\frac{1}{2} \times 4\frac{1}{2}$

دیوان حادیق

DÎWÂN-I-HÂDIQ

A very large collection of the poetical works of Hadiq

Hakim Hadiq son of Hakim Humam bin Maulana Abd ur Razzaq

حکیم حادیق بن حکیم همام بن مولانا عبد الرحمن کمالی,
 Gilani, was born at Fathpur Sikri during the reign of Albar. Having lost his father at an early age Hadiq had to depend entirely on self tuition for his education and shortly after during the reign of Jahangir he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shah Jahan who made him commander of fifteen hundred and subsequently sent him on a mission to the Uzbek prince Imam Quli Khan and in the fourth year of the reign honoured him with the confidential post of عرض مکرر. Subsequently Hadiq was raised to the rank of three thousand and afterwards for some reason having lost his Mansab he began to lead a retired life at Agra on an annual pension of twenty thousand rupees which in the eighteenth year of the emperor's reign was raised to forty thousand. Although Hadiq was a poet of some distinction he was very quick tempered and vain so much so that he supposed himself superior even to Anwari and whenever his diwan which he kept in an ornamented case was brought in the presence of his visitors they were expected to use by way of showing respect to the book. For some time Hadiq was engaged in writing the Maasir-i-Sahibqiran but when other scholars joined in the work of composition Hadiq retired from the field.

Hadiq passed his last days at Agra where he died in A.H. 1068 = A.D. 1658

For notices on the poet's life see Maasir ul Umara vol 1 p 587
 Âmîn Akbarî p 474 See also Riyad u-hishshârî Makhluzan ul qurâib
 Nihtâr i I-hiq etc

A copy of Hadiq's diwan is mentioned in Rieu Supplement No 323

Contents

fol 1^b Qasidahs without any alphabetical order
Beginning

نار دل بر آمنان کمعه ها میزوم
این بیان اینرا نه امید نیانان میزوم

fol 83^a Gazals in alphabetical order
Beginning

ساد ناره نکن طرر آشائی را
نآفنا ، بامور طرر حود نیائی را

This copy ends with some Qasidahs
Written in different hands, apparently in 12th century A.H.

No. 324.

fol 184, lines 18, size $9\frac{1}{2} \times 6$, $7\frac{3}{4} \times 3\frac{3}{4}$

The same

A smaller copy of Hâdiq's dîwân containing Qasidahs, Gazals and Rubâ'is

fol 1^b Qasidahs The first folio is written in a modern hand, and is full of mistakes The first two verses are hopelessly wrong, and the third runs thus —

ریمن حدمت تسب این سخن سرائی من
وگر نه مده (صلح) بو گهیں کجا و سده کجا

fol 57^a Gazals in alphabetical order
Beginning —

و صه ، حسن او نگهد در همارتهای ما
ار لطافهای او رسوا اسارتھای ما

fol 174^b Rubâ'is
Beginning —

hadو رکھا ترا نہ میان آوردند
را رامگه عدم کوان آوردند

Written in a fair Nasta'iq
 Not dated apparently 12th century A.D.
 This copy bears at the beginning the signature of Goro Ouseley

No. 325

lines 25 lines 11 size $9\frac{1}{2} \times 6$ $4\frac{1}{2} \times 3\frac{1}{4}$

حله ساه جهان

HULYAH-I-SHÂH JAHÂN

A Masnawi describing the physical features of Shah Jahan with the following heading at the beginning —

حله مسارك مهاب الدين محمد صاحثران ناني ماه حهان
 ناديه خاري —

The poem is introduced by the following red bayt —

حله ماهمه دين بورگتني مسان
 طل بودان ناني صاحثران ماه حهان

Beginning of the poem —

الهي ناقبال ونا در وسان
 حهان ناد دام رسانه حهان

The headings are throughout represented by red bayts

The author does not mention his name anywhere but from the appearance of the MS and its splendours etc it appears that it was written for the Royal Library of Shah Jahan to whom probably the reference is made in the following colophon —

بازارح ممال نسم حلوم فروري ما لوس کسرین حر الدسان
 مسح مهاب مرسی در لاھور نگاہ

Written in a beautiful, clear, bold Nastâliq, within gold-ruled borders.
The binding is beautifully gilded

No. 326.

fol. 76, lines 25, size 11 \times 5 $\frac{1}{2}$, 8 \times 1 $\frac{1}{2}$

كُلِّيَّاتِ مُلَّا شَاهِ

KULLIYÂT-I-MULLÂ SHÂH.

Mulla Shâh Muhammad, known also by the epithet of *Lâsin Ullîh*, was the son of Mulla 'Abd Muhammad (or according to Rieu II, p. 890, Mulla 'Idî), the Qâdi of Airkî (in Rieu Airk), a place near Rûstak in Badakhshân. From an early age Mulla Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shah Mir Qalandar of Lahore, he adopted him as his spiritual guide. Mulla Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mulla Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâdnî order. A long notice on the life of Mulla Shâh is given by this prince in his well-known *Sakînat ul-Auhiyâ*. After the death of his spiritual guide, Miyân Mir, which took place on the 7th Rabî' I, A.H. 1045 = A.D. 1636, August 21, Mulla Shâh went with his disciples to live permanently in Kashmîr in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Âîâ Begam. Besides the works named below, Mulla Shâh has also left a prose work entitled *تذكرة سعراي معاصرین*, and an unfinished commentary on Sûfi lines on the Qur'ân. He died either in Kashmîr or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mu'ât-ul-Khayâl, p. 198, Rieu, vol. II, pp. 690, 691, Bodl. Cat., col. 209, Sprienger, Oude Cat., p. 128, Tadkînah-i-Âzâ'u, fol. 198^b, Ethe, India Office Cat., No. 1580, W. Peitsch, Berlin Cat., pp. 921, 922, etc., etc.!

VOL I

Commentaries on some Surahs
Preface beginning —

الحمد لله الذي له كلام لطيف و فيها كتاب ^{هـ} ^{هـ} الح

In the preface the author mentions that he named the commentary
ماه ^{هـ} ^{هـ} ر ^{هـ} ^{هـ} و ماه ^{هـ} ^{هـ} ر ^{هـ} ^{هـ} which gives the date of the composition
A.H. 1056

fol 2^b

Beginning of the commentary on سورة هاتھ —

ما اسداه نکه

ما الحمد ^{هـ} اي سی الح

fol 6^b سورة نقر

Beginning —

الم دالك الكتاب لارب فنه

نکه الک تعیي الله لام تعیي لا بدی

fol 2² سورة آل عمران

Beginning —

الم عد من سان الالف والدم و المسم مابقا الح

The last thirty three out of 200 (two hundred) verses are wanting

fol 68^b سورة يوسف

Beginning of the commentary —

سام آنکه يوسف سرمه رومن

مکدر حاطری در اران رومس

The commentary is illustrated with verses throughout

No. 327.

fol 255, lines and size the same as above.

VOL II

Collections of the poetical works of Mullâ Shâh.

Contents

رساله سـم الله

It is preceded by a preface beginning

امـد لـمـن قال الـحـ

This Risâlah is on the subject of the initial formula, in the metre of Nizâmîs Makhzan-ul-Âsiâî, and contains 3,012 bayts

The Masnawî itself begins —

سم الله الرحمن الرحيم
حال و مـطـورـه ، وقد مـسـعـهـ

رسـالـهـ اـمـدـ وـ دـعـ وـ مـسـعـ ،

Beginning

امـدـ اللهـ رـهـ ، العـالـمـينـ

fol 73^b رسـالـهـ يـوـمـهـ ، دـلـيـلـاـ

Beginning the same as in Ethé, India Office Cat, No 1580

الـبـطـلـ حـسـنـ يـوـمـهـ ، دـهـ سـابـرـاـ

رسـالـهـ دـبـواـهـ

Beginning as in Ethé, India Office Lib Cat —

مراـ دـبـواـهـ دـارـ دـهـ هـوسـاريـ

رسـالـهـ مـرسـدـ

Beginning the same as in Ethé, India Office Lib Cat —

امـدـ دـايـ رـاـكـهـ اـصـلـ دـاـهـ ماـ مـسـتـ

رسالہ ولولہ

Beginning the same is in The India Office Lib Cat —

ار ولوله وصال یارم

رساله هوس

Beginning the same as in The India Office Lib Cat —

طرز حاموسي و طرح گفس

رساله تعریف حانها و ناشاب و مسازل ۱۸۵۰ء
Preceeded by a prosœ —

آثار تعریف حالها و ناشای و مسارل ک ب دلیدر محقق

لیاند ال

The poem always begins thus like the same in Etho India Office
Lab Cat. —

نکسم ساہ مود و صفائی حمد الٰہ

fol 194^b ماله ۳

Beginning —

حمد را اس نا تو درس ال

The collection of the *o Masnawis* is a very valuable and a unique one. The in his India Office Cat (No 1080) mentions that they are not found in many copies of Mulli Shah's works.

No. 328

fol. 24. Lines and size same as above.

Vol. III

رسالہ ماضی

Beginning the same in The India Office List Cat -

ای دو ساہ حبھاں و تو دارا الٰہ

fol 48^b دیوان اول in alphabetical order
Beginning —

لھا معنی گردد و معنی لفھا آید ترا
نم معنی نس سود هر گاه نا لفھا آسا

fol 107^b دیوان دوم in alphabetical order
Beginning —

امد آنرا که مرا دیده روشن دادا
در تو من بزین نسمه حود نکشادا

A collection of Ghazals in alphabetical order in the form of letters from a lover to a beloved

fol 134^b Beginning —

حره ، ما را نس وید امروز از معصوم ما
مهرهای ما همه دردید از صدوق ما

fol 138^b سرح رناء . Ruba'is in alphabetical order with comments on them

Beginning —

در سرح آمد ههار سحر طاهر
تا تافت بران ههار نور ناهر

fol 242^b رقعا . Letters
Beginning —

اسان موقن نظا ، و ریاص ، را حون گذر گاه عرش الح

fol 268^b رساید عربی
Beginning

ا . اراتک فی الكل لدار ، دھما الح

All the three volumes which form the complete *Kulliyât* of Mullâ Shâh are written by one scribe in a beautiful minute Nasta'liq, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins

Not dated, 12th century

No. 329

fol. 230 lines 9 size $7\frac{1}{2} \times 11$ $4\frac{3}{4} \times 2\frac{3}{4}$

کتاب احسان

KULLIYÂT-I-AHSAN

An autograph copy of the works of Zafar Khanخواجہ میرزا احسان علی whose tal_hallus was Ahsan

احسن اللہ المحتلص و احسان was the son of Abul Hasan Iurbati. In the 19th year of Jahangir's reign A.H. 1033 = A.D. 1623 Ahsan was appointed governor of Kabul on the transfer of Mahabat Khan and received the title of Zifru Khan with the mansab of 1,000 which was subsequently raised to 2,000.

In the fifth year of Shah Jahan's reign (A.H. 1041 = A.D. 1631) he was deputed to Kasmir as a governor which position he held down to the twenty sixth year of that emperor's reign after which he was transferred to Lattah. He married Buzurg Khanum the daughter of Syif Khan and by this union was born Inayatullah Ashrafi better known as Mirza Muhammad Ishir Ahsan (see Maanir vol. II p. 16). Ahsan began his poetical career in A.H. 1032 = A.D. 1633.

Besides being a noble of great influence in the courts of Jahangir and Shah Jahan Zafar Khan was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwan he makes the following statements that at the age of eighteen he wrote a Manzawi which was thus chronogrammed by Subh to show the date of its composition —

تاریخ سریع مواسم؟ مخدود

نوادہ روسان مکر احسن حد



That between the date of composition of the said Manzawi and the time he was engaged in writing this diwan a period of twenty three years intervened most of which he spent in the learned society of several distinguished poets e.g. — نادم گلاني — روشنی همدانی حکم رکی الدین مسعود and others. That when he went to Kabul he again had an opportunity of associating with such eminent poet as صوفی همدانی — وارسنه — ملا رعی — حکم عسا الدین نوسرت

and مسر الھی That his sudden return to Akbarābād deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmīr as governor of that place by Shāh Jahān, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of مولانا در محمد سعیلی, from whom he also learnt the art of calligraphy, خاصی محمد محمد معتمد حوشی, and he speaks with special enthusiasm of خاصی محمد السهر عاصی راده طال . آملی He further mentions the names of کلام طال and مسعود حان قدسی, whose company he enjoyed on one of his visits to Kashmīr. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son ‘Ināyat Ullah Āshnā (d. A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a diwān which was not quite after his ideal, and that in the composition of the next diwān, which contained Maṣnawīs, Gazals and Rubā’is, he was greatly assisted by ماهر علوی and مرزا محمد قروی, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present diwān is given by Tālib-i-Kalīm in the following line

کلغا کہ حمد ار ہن طمع دینے مدد

It is further requested in this preface that if any one happens to see the first diwān, he should consider the same obsolete and should in every respect give preference to the second diwān, that is, the present one.

Ahsan died in A.H. 1073 = A.D. 1670

See Ethé, India Office Lib Cat, No 1601, Rieu, II, p 687^a, Ethé, Bodl Lib Cat, No 49, Saikhwush (Spiengel, Oude Cat, p 109), Sūjā (Oude Cat, p 149), Spiengel, p 325, Majma‘un-Nafā’is, fol. 20^a, Ma‘āsir-ul-Umarā, vol II, pp 752-763

Contents

fol 1^b Preface, beginning as in Ethé, India Office Lib Cat —

ای الح ملک حوس الحان قلم در سناسراي دمس

گویا
This
goes
The

shorter than the one in the following copy
preface, beginning —

مدد سعد و سماں بعد میر حسرو، واه

بیکر سر را سرام۔ الح

fol 12^b مصافی نامه ترمع سد

Beginning — •

نی لسا می در سر من هوس مغار است

لی لغیده بر آسه دل حسن خوار است

fol 1^a Callals in alphabetical order

Beginning as in Lthe India Office Lib Cat —

حو گردد سرمزاری در صامت حذر حواه ما

پسورد حرم من ام حلق ار بوق آه ما

fol 1^r Rubrics in alphabetical order fifteen in number

Beginning —

افسوده سد ار هصر تو هیگامه ما

The initial Rubric quoted in Lthe India Office Lib Cat is not found in this copy

fol 154^b Ma nawi which is entitled on fol 162 as حلوه نار —

اران نامس لیادم حلوه نار

که کردہ دفتر حسن بیان نار

fol 193^b Another preface

Beginning —

صفحه نوسان حفظه افلاک نی لسا حمد ناده سعای سرخوی سد

ال

fol 198^b Another Ma nawi called رار مسحه and completed in six months (vide fol 228^b) —

مسن ماه این لسته مسطوم ؟

مسحه رار موسم کسب

In the epilogue a prose piece the author enumerates all his works and gives with precision the number of verses in the diwan

In the following colophon we are told that this copy was written by Ahsan himself —

راشد احسان الله بن ابو الصعن المخاطب نظر مان

A splendid copy, beautifully illuminated throughout
Written in fair Nasta'liq
Not dated.

No. 330.

fol. 102, lines 17, size $9\frac{1}{2} \times 6$, $7 \times 3\frac{1}{2}$

دیوان زافر خان احسان

DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol. 1^b Preface, beginning as in the first copy

fol. 8^b Gazals, in alphabetical order, beginning as above

This copy is incomplete and breaks off with one or two Gazals under the letter μ .

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

No. 331.

fol. 71, lines 13, size $7\frac{3}{4} \times 4\frac{1}{4}$, 5×3

دیوان کاسی

DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mîr Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahî Nasîâbâdî says that Qâdi Yahyâ and Mîr Yahyâ were two different persons, the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî, and the latter, according to the same author, was a native of Qum, but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kashī's verses quoted by Ārzū in which the poet while expressing his hatred of Kāshī in the poet clearly admits that he originally belonged to Shiraz and that his father emigrated to Kashan —

لدرم ای طار عرفان کرد
که ر مسوار حا نکاسان کرد
روح من ران بلند بروار ا
کلم ار حاک ناک مسوار اس

Kashī came to India during the time of Shah Jahan by whom he was appointed royal librarian کتاب دار. Here Kashī enjoyed the learned society of Haji Muhammad Jan Qudsī Abu Talib Kalim and other eminent poets. Besides Qasidahs, Gazals and Rubāis he wrote several Maṣnawis.

The author of the *Yad-i-Bayda* places Kashī's death in A.H. 1064 = A.D. 1653 and gives the following chronogram —

احای سخن حوکرد بصی طان داد

For notices on the poet's life see *Riyād ush-Shūrā* loc. cit.
Majma' un-Nūfā vol. II fol. 40^b *Yad-i-Bayda* fol. 248

fol. 1^b Qasidahs

Beginning —

لرم سد ار صدمه دوران رس هر استھوان
دست من در آنس معری بوی در اسحوان

The Qasidahs are in praise of the prophet Shah Jahan Alumardan Khān Sidiq Ullah Khan and others

fol. 40^b Qitāhs giving the dates of several contemporary events
Beginning —

حدا داد بصی ساه جهان
که بی سعی کامس روان مسعود

The last Qitāh gives the date of Haji Muhammad Jan Qudsī's death
fol. 40 Short Maṣnawis the first beginning —

کمان کج و و شخص رامس سد

A splendid copy, beautifully illuminated throughout.
 Written in fair Nasta'lîq
 Not dated

No. 330.

fol 102, lines 17, size $9\frac{1}{2} \times 6, 7 \times 3\frac{1}{2}$

دیوان ناصر خان احسان

DÎWÂN-I-ZAFAR KHÂN AHSAN.

fol 1^b. Preface, beginning as in the first copyfol 8^b Gazals, in alphabetical order, beginning as above

This copy is incomplete and breaks off with one or two Gazals under the letter μ

Written in fair Nasta'lîq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

No. 331.

fol 71, lines 13, size $7\frac{3}{4} \times 4\frac{1}{4}, 5 \times 3$

دیوان کاسی

DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mîr Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîrâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahî Nasî'âbâdî says that Qâdî Yahyâ and Mîr Yahyâ were two different persons, the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî; and the latter, according to the same author, was a native of Qum, but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kashī's verses quoted by Ārzū in which the poet while expressing his hatred of Kashī in the poet clearly admits that he originally belonged to Shiraz and that his father emigrated to Kashan —

سدرم این مطهار عرفان کرد
که در سوار حا نکامان کرد
روح من ران بلند بروار ا
کلم ار حاک ناک سوار امس

Kashī came to India during the time of Shah Jahan by whom he was appointed royal librarian کاب دار. Here Kashī enjoyed the learned society of Haji Muhammad Jan Qudsī Abū Tūlib Kalīm and other eminent poets. Besides Qasidahs, Gazals and Rubais he wrote several Maṣnawis.

The author of the Yad-i Bayda places Kashī's death in A.H. 1064 = A.D. 1653 and gives the following chronogram —

احمای سمن حوکمرتی خان داد

For notices on the poet's life see Riyad ush Shuhar, *loc. cit.*
Majma'un Nafa'is vol. II fol. 540^b Yad-i Bayda fol. 248

fol. 1^b Qasidahs

Beginning —

لوم سد ار صدمه دوران رس هر استخوان
دمس من در آسم معری بو در اسخوان

The Qasidahs are in praise of the prophet Shah Jahan, Alumardan Khan, Sād Ullah Khan and others

fol. 40^b Qitahs giving the dates of several contemporary events
Beginning —

حدا داد نصی ساه جهان
که بی سعی کامس روان مسعود

The last Qitah gives the date of Haji Muhammad Jan Qudsī's death
fol. 40 Short Maṣnawis the first beginning —

کمان کج، ب و سمن راس سد

fol 45^a Another Masnawî ، قلمدان حکایه .

Beginning

سام حداوند لوح و قلم

fol 50^a Another Masnawî ، نامه معدود .

Beginning —

نه گرگم ه بومه ، در این دورگار

fol 51^b A Masnawî entitled آدیکده .

Beginning —

ندورح لگدرد نا کی نام

fol 53^b Another Masnawî called نامه توہہ .

The manuscript ends with some satirical Qit'ahs and a subscription in prose

Written in a beautiful minute Nasta'liq, within gold-ruled borders.
Not dated, 18th century.

No. 332.

fol 198, lines 19, size $7\frac{3}{4} \times 4$, $5\frac{1}{4} \times 2\frac{3}{4}$.

دیوان واله

DÎWÂN-I-WÂLIH.

Meagre accounts of the poet's life are found in a few Tâdkihahs only. In his preface to the dîwân the poet designates himself on fol 4^b as Dâwîsh Husayn Wâlih Haïawî. That the name of his father was Shaykh Gulâm 'Alî we come to know from some of the poet's poems, e.g., on fol 24^b we read

امام صومعه دع همان علام علی
بغیری راحیح امکانی
منوده والد و ساینده مرسد واله
و حود آگهی و مدعی مسلمانی

Walih was a pupil of the celebrated Fasihi An ⁱⁱⁱ (vide above) to whose praise he devotes a great portion of his preface and also address several poems found in the diwan. From the first three Qitabs on fol 66 it would appear that the poet had altogether three sons one of whom born in A.H. 1040 = A.D. 1630 was called Muhyi ud Din and another in A.H. 1042 = A.D. 1632 who was named Gulam Ali after the name of the poet's father and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muhyi ud Din who as the poet says was born to him at the age of fifty we can conclude that Walih was born in about A.H. 990 = A.D. 1582. The author of the Majma un Nafa is says that Walih came to India during the reign of Shah Jahan but several poems and verses e.g. on fol 63 —

حسرو ملک خدا فرمادروای نور و نور
ماه نور الدین حمالگر این اکبر نادمساہ

suggest to us that the poet was in India even during the reign of Jahangir. He lived in Bengal for some time and to this he repeatedly refers in the diwan and Mirza Abdul Qadir Bidil is said to have visited Walih several times. The same author of the Majma un Nafa is tells us that Walih also left a Masnawi in the style of the celebrated Ishaqani's Tuhfat ul Iraqayn. In addition to some poems in praise of the emperors Jahangir and Shah Jahan several chronograms on events the dates of which range from A.H. 1024-1075 = A.D. 1615-1664 lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Walih's life see Majma un Nafa is vol II fol 518 *Yad i Bayd*, fol 23^b *Barkhwush* (under the letter و) and *Nishat ul Ishq* fol 1905. A copy of the poet's diwan is mentioned in Sprenger Oudi Cat. p 588.

Contents of the diwan —

fol 1^b Preface

Beginning —

نائب حدای عوالم وجود حرد نا همه احرای معرفت از ادراک
که واحد مفرد نجهل، ۴ مرکب ایست

In this preface the poet after praising God and the prophet lavishes praises at great length upon his master Fasihi

fol 5 Blank

fol 6^b Qasidahs in praise of God the prophet Mirza Fasihi Shuykh Gulam Ali Piqar Khan I timad ud Dulah and several other nobles of Jahangir and Shah Jahan's court

Beginning —

ای بویران حاچهای سک دلها مساهه
گرچه بیهائی ارای ، حاها حا مساهه

fol 45^b Blank

fol 46^a Taikib-bands, mostly in praise of Mu'zâ Jân Beg,
Beginning —

اسکه گردیده ام اندر طلب ، حای بحای
ام آس ، که سورون روم ار ملک حدای

There is a lacuna after fol 60^b

fol 61^a Taijîbands, in praise of Mu'taqid Khân Some verses from the beginning of the first Taijîband are missing, and it opens with the following line —

ره کمان سویس مسکنده عدو گه درم
کجا آس ، آنکه کند خاد ، بو آس ، کمان

The burden runs thus

مسخر ایه ر نفس نگنس مسلمان کرد
ر حلی و مردمت عام معهد خان کرد

Again there is a lacuna after fol 61^b

fol 62^a Qit'ahs with chronograms on events ranging from 1042-
1075

Beginning of the first Qit'ah —

واله در درویسی اگر رد هه گرامس ،
در نعیت ره نسل نس ، ایس ، مر آبرا

Some Qit'ahs are satirical

fol 77^a Blank

fol 77^b Gazals in alphabetical order

Beginning —

حدا یا سگفان همگن دل ما درد مسدارا
حو گلس ار تو بر سر مسوند گلهای مسدارا

⁶ mengel, Oude Cat, p 588, where سگفان is wrongly
مسکنیان ⁷.

fol 190 Ruba'is

Beginning —

پارب ر کرم حاشت ~ م تری
 از خود مسقیری ر خبر مقطع لطیری
 بو شفعت ما ر هوساری حسری
 در ۱ د تری گیم از ما حسری

The last Ruba'i runs thus —

در دیده حایی نمود دلنا را
 در وحده ادایی نمود مردا را
 کوئن سوا ۱ نگوئم که کرند
 کر کام و رنایی ندهم خوش را

There are altogether one hundred and twelve Ruba'is in all
 Written in a few minutes Nastaliq

Not dated apparently the latter part of the 17th century

No 333

fol 520 lines (centre col) 19 (margin col) 36
 size $11\frac{1}{2} \times 7$ $10 \times 5\frac{1}{4}$

کلّات طعرا

KULLIYÂT-I-TUGRÂ

The prose and poetical works of Mulla Tugra

According to most biographers Mulla Tugra is called a native of Mashhad but his contemporary biographer Tâhir Nasrâbâdi who speaks of the poet in the present tense calls him a Tabrizi but remarks that he heard from somebody calling the poet Mashhîdî. The library copy of Tâhir Nasrâbâdi's *Tadâkirah* reads Tugra-i Tabrizi but the authors of the *Mujma'un Nafâ'is* and *Nishâ'i-i Ishq* say that Tâhir calls the poet

a native of Qazwîn. He came to India during the last period of the reign of Jahângîr, or in the beginning of Shâh Jahân's time. On entering the court of Shâh Jahân, Mûllâ Tugîâ was appointed the Munshî of Prince Muâd Baksh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmîr, where he went in the suite of Mîrzâ Abul Qâsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the Majma'-un-Nafâ'is says that he has seen Tugîâ's dîwân consisting of ten thousand verses, and that the poet's Kulliyât received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindî words, he composed a Qasîdah in praise of Rîjah Jaswant Singh, chiefly consisting of Hindî words. The same author further adds that Tugîâ wrote satirical verses against the distinguished poets of his age, such as Mîrzâ Sâ'ib, Salîm, Qudsî, Kalîm and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Tugîâ, and amongst them particularly mentions the name of Mûllâ Ganî Kashmîrî. It is remarkable to notice that in the verses which do not scan with the word Tugîâ, the poet has used the nom-de-plume Shîftah, شفته (see Majma'-un-Nafâ'is). Tugîâ spent the last years of his life in Kashmîr, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see Tâhir Nasrâbâdî, fol 200^b, Majma'-un-Nafâ'is, vol 11, fol 291^a, Riyâd-us-Shu'aîâ, fol 244^a, Tadkînah-i-Husaynî, fol 125^b, Nishtar-i-Ishq, fol 1111, Yad-i-Baydâ, fol 137^b.

See also Rieu, pp 742, 744, 850 and 875, W Peitsch, p. 24, Ethé, India Office Lib Cat, Nos 1586-1591, etc

Contents of the Kulliyât

Beginning with ساقی نامہ, Sâqî Nâmah —

رہی لہو ، ماریدہ آ۔ و حاک

بریں آور مسز طاؤمن تاک

fol 127^b Gazals arranged in alphabetical order, except the first which begins thus

ساقی بو بے دیوان ما رمک گلسانی
دسم الله بر مسر گر دمرد ساح ریحانی

The first alphabetical *Gazal* begins thus —

نام تو سر دسر مع رقم را
بر مرد نیان مسده صرور امس فلم را

fol 292^b Qasidahs in praise of Krishnur Shah Jahan and other persons of distinction

Beginning — حک او در کسود شعکده حاک را
بر گپر اسک ماحب حقه افلاک را

fol 353^b Meṭāyāt

Beginning —

تارک الله اربیں برم حسرت اوروی
کی حسن مسومد اروی تعارف حد حهان

fol 354 Fards

Beginning —

صد دل نک لگاہ بو سورد حدا حدا
نک آنس امس و میمع فرورد حدا حدا

fol 358^b-391^b Short *Miṣnawis* Tarjū bands Tarlib bands and *Mukhammasat* The first *Miṣnawi* begins thus —

سام آنکه مس مارنده حرج
بر - ن حرج حون معروف در کرح

The following refined prose writings consist of several treatises

I

fol 397^b

فردوسی

FIRDAUSIYYAH,

or

THE PARADISAICAL

A description of the beautiful city of Krishnur

Beginning —

ای در ماں تو جانہ بر دوں ماحب سای نہار سرای
کہ انک سرہ را ندانهای م الح

fol 402^a.

II.

تاج المدائح

TÂJ-UL-MADÂ'IH,

OR,

“THE CROWN EULOGIES”

In praise of Prince Murâd Bakhsh.

Beginning

حول ابن نسده ری . لرایح سده سرخ روئی قلم سگارش
نای سوساهمی الح

Rieu, No XI., Ethé, India Office Lib. Cat., No. II.

fol 406^b.

III.

الهادمه

ILHÂMIYYAH;

OR,

“THE INSPIRATION”

A Sûfic treatise

Beginning

لله الحمد كه شئ
در ترد محبه هم حا حصل حکم . . .
مرادم در بوس . . . تنهه تحرد سنه الح

See Rieu, No VII, Ethé, India Office Lib. Cat., No III.

fol 411^a.

IV.

MIR'ÂT-UL-FUTÛH;

OR,

“THE MIRROR OF VICTORIES”

In praise of the Conquest of Balkh and Badakhshân, by Prince Murâd Bakhsh during the years A.H. 1055-1057 = A.D. 1645-1647.

Beginning —

لکه ناران مسدان نقریہ ار دولت مساس الح

See Rieu No VI Etho India Office Lib Cat No IV

V

fol 41c

مسانہاں

MURTAFIÂT,

OR

EXALTED MATTERS

A description of a *darbar* at Jahangir's court

Beginning —

نویہار آمد کہ مقراص اد بر بسل کند الح

See Rieu No V Etho India Office Lib Cat No VII

VI

fol 417

جلساں

TAJALLIYYÂT

OR

MANIFESTATIONS

Another treatise in prose of Kashmir with a eulogy upon Mir Husayn Sabzwari

Beginning —

مر بود فصل حران حالم بور الح

See Rieu No IX Etho India Office Lib Cat No V

VII

fol 240^b

مسانہاں رسیعی

MUSHÂBAHÂT I RABÎ Ï

Comparisons drawn from the spring etc also known as
مسانہاں رسیعی, or Wonderful comparisons

Beginning —

آن نامند که مسما' را ۴۳ هجری مسکن الدح

See Rieu, No XII, Ethé, India Office Lib. Cat., No

IX.

VIII

fol. 422^a

در المعانی

KANZ-UL-MA'ÂNÎ,

OR,

"THE TREASURE OF THOUGHTS"

In praise of Shâh Shujâ'

Beginning —

خایس معتبر دهان حواهر مدل مکرم مسیح ، الح

See Rieu, No X, Ethé, India Office Lib. Cat., No VI

IX

fol. 424^a

تعداد السوادر

TA'DÂD-UN-NAWÂDIR,

OR,

"THE NUMBER OF STRANGE THINGS"

A description of eight stages on the road leading to Kashn

Beginning —

در ترہ رسن هند لکھر سلم الح

ئیں

See Rieu, No XXII, Ethé, India Office, No XII

X

fol. 425^b

مجمع العراز

MAJMA'-UL-GAP[^] —

"TERROR OF VICTORIES"

A descript^{de} the Conquest of Balkh and Badakhshân, by
uring the years A.H. 1055-1057 = A.D. 1645-1647

Beginning —

حه نوسم ار وسعت در تاحد کنم الـ

See Rieu No IV Ethé India Office No VIII

XI

fol 427

دـه زـان

TAHQÎQÂT

Verifications or the poetical applications of the names of the planets

Beginning —

ار س خلط اسـت حـرف عـامـون مـلـک الـ

See Rieu No III Ethé India Office No XI

XII

fol 428^b

آهـک نـسل

ÂHANG I BULBUL,

OR

THE SONG OF THE NIGHTINGALE

Otherwise called حـوسـن نـسل or The Ebullition of the Nightingale
also known as دـسـاحـه مـعـارـه الـادـراك, or The Preface to the Standard of
Perception In praise of Hafiz's diwan

Beginning —

لـسـرـوـمـارـسـنـ نـرـانـه حـمـدـ صـاـهـ الـ

See Rieu No I Ethé India Office No X

XIII

fol 429^b

نـوـهـ اـسـاـ

NAMÛNAH I INSHÂ,

OR

A MODEL OF COMPOSITION

In praise of Aurangzib

Beginning

مسنون ورمي ر يامنه م دادد الـ

See Rieu, No XXXII, Ethé, India Office Library Cat, No XVII

XIV

fol 431^b

دردانك

DARDNÂK,

"AFFLICTED"

Also called گریه قلم, Guyah-i-Qalam, or, "The Weeping of the Pen" A description of the rainy season

Beginning —

گریه علم طاہ، اس رقم الح

دردانک هارامس، که ار ماتم افروزی الح

See Rieu, No XXVII

XV

fol 433^a

معراج الفصاحة

MI'RÂJ-UL-FASÂHAT,

OR,

"THE ASCENT OF ELOQUENCE"

In praise of Sayyid Bahâdur Khân

Beginning —

ار ح سع معحرة آئین حواهم الح

See Rieu, No XXVIII, Ethé, India Office, No XXII

XVI

fol 437^a

انوار المسارق

ANWÂR-UL-MASHÂRIQ,

OR,

"THE LIGHTS OF THE EAST"

Beginning —

ای حوس دل صراحی و حام ار تو الی
ان نرم سخن سراب حمد حالکی سرحوش الدال

See Rieu No LXI Ethé India Office No LXXX

LXXII

fol 441

بریحانہ

PARÎKHÂNAH,

OR

THE FAIRY'S HOUSE

In praise of Shah Ali as II of Persia

Beginning —

ای راقم فرد رزق هه صبح و هه مام الح
لشط فلی که قطعه نوسان مثال سرمسق تارگی الح

See Rieu No LXV Ethé India Office No LXI

LXXIII

fol 447

وبعدہ

WAJDIYYAH

Also styled وحدیہ حان metaphors drawn from music

Beginning —

نهیہ دا ن سولم حمد ماربده مقام بذیرد الح

See Rieu No LXXVI Ethé India Office No LXV

LXXIV

fol 454

کلہ الصو

KALIMAT UL HAQ

OR

THE WORD OF HIUHH

A complaint of the want of liberty of the king and the king's son

Beginning —

دُورانِ حُودَر مُنایسی مُرْدی نَمَا نَدَادَهُ الْحَ

See Rieu, No XVIII, Ethé, India Office, No XX

XX

fol 455^a

آسو، نامه

ÂSHÛB NÂMAH,

OR,

"THE BOOK OF TUMULT"

In praise of Zulâlî's seven Masnawîs

Beginning —

سکر نامه که اسا، روح سهر ار معی اندامن صور،

وَحْدَهُ سَمَهُ الْحَ

See Rieu, No. XXI., Ethé, India Office, No XXI

XXI

fol 461^a.

سُرْهَهُ طَبِی

SAMRAH-I-TIBBI,

OR,

"THE MEDICAL FRUIT"

Metaphors drawn from the medical art

Beginning

ای درد بو نہر ار دوای دگری

سکر حکمی که درد سدرمان آن، ار داروی صوریس الْحَ

See Rieu, No XXX, Ethé, India Office, No XVI

XXII

fol 466^a

حَلوْسَهُ

JULUSIYYAH,

"ACCESSION"

Eulogy on the accession of Aūrangzîb

Beginning —

ای کوکہ اب فروع سیاں سریں
 سر ریان ارجمند ۔ اھی نوائد ساح رسد الٰح

See Rieu No XXIV Etho India Office No XLV

fol 474^b

XLIII

— مصہد —

CHASHMAH I FAYD,

OP

THE SOURCE OF OVERFLOW

Addresses to the Sovereign with a description of the prophet's
Miraj or Ascension to heaven

Beginning —

ای ملک وجود بر درب ماوائی
 حمد اکبر نادساهی که لسکر نور داسن الٰح

See Rieu No XLIX Etho India Office No XIII

fol 489^b

XLIV

رماع

RUQA ÂT

OP

LETTERS

Beginning with the حرسامہ Ibrat Namah or The Book of
Warning called in Rieu حسر نامہ or The Book of Ambergris
an exposure of the plagues of Nasira i Hamadini written for Muqim
Kashi

Beginning —

ملی نہر مکما ملہ عرب نامہ
 در خالی که نع حاتھ اس را ملمراس سمردی الٰح

See Pien Nos XVI and XVII Etho India Office No LXIII

fol 519^a

XXV

ذكره الـ اـ

TADKIRAT-UL-AHIBBÂ,

OR,

“MEMORIAL OF FRIENDS”

Also called تذكرة الـ اـ ; or, “Memorial of the Good”, or, ذكره الـ اـ , or, “Memorial of the Godly”, a eulogy on twelve contemporary Shaykhs and other renowned men then living in Kashmîr

Beginning —

طعرا نا کي تسع دناب سرےـ يـ الـ

See Rieu, No VIII , Ethé, India Office, No XXIV

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with Tugîâ's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل ماعرا

Written in a fair Nasta'liq, within coloured borders

Not dated, apparently 18th century.

No. 334.

fol 122, lines 11, size $7\frac{1}{4} \times 4\frac{1}{4}$, $5\frac{1}{2} \times 3$

دـ بـ وـ انـ غـ يـ

DÎWÂN-I-ĞANI.

Maulânâ Muhammad Tâhi Ganî, a resident of Kashmîr, was, according to the author of the Riyâl-ush-Shu'aîâ, the disciple of his learned countryman Maulânâ Muhammad Muhsîn Fânî, a poet of great eminence. He adopted the poetical title of Ganî as a chronogram for the year A H 1060 = A D 1650, the year in which he composed poetry for the first time. Ganî flourished during the government of Zafâr Khân Ahsan, and possessed a great admirer in the person of Nawwâb Wahid

Zāmīn Tāhir Wahid Gāmī enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses

His companions Abū Ṭalib Kalīm and Hājī Muhammād Jīn Qudsī greatly admired the poetical compositions of Gāmī while the celebrated Sā'ib for his own bayāt made a selection of two hundred and twenty verses from Gāmī's diwān. According to the authors of the Riyād uš Shū'āra and Mājma' uš Nafā'is Gāmī left about twenty thousand verses. Although a poet of vast learning Gāmī had no ambition to attach himself to the Imperial throne. Tāhir Nasrābādī states on a reliable authority that the emperor of India once wrote to Sayf Khan the governor of Kashmīr to send Gāmī to the Imperial throne. Being requested by Sayf Khan the poet instructed the governor to report to the emperor that he (the poet) was insane and could not therefore attend the court. Sayf Khan objected to this saying how could he apply the term insane to a sound man? At this the poet all of a sudden tore his collar and like one insane marched off towards home and died after three days. The date of his death is fixed in A.H. 1040 = A.D. 1668 in the beginning of Aurangzib's reign. Gāmī's diwān was collected by his friend Muhammād Ali Māhir who composed the following chitronogram on the poet's death quoted in Rīcu uš p. 692 —

لھی چون کرد نرم سمع را کردند ناریمس
که آگاهی سوی دار شا ار دار عای سد

For notices on the poet's life see Tāhir Nasrābādī fol. 265^b
Riyād uš Shū'āra fol. 140 Riyād uš Shū'āra fol. 287^b Mājma' uš Nafā'is
vol. II fol. 344^b Rīcu uš Ethic Bodl. Lib. Cat. No. 1124

Contents —

fol. 1^b Qasidahs

Beginning —

سور داع دل ما دفع سد ار مرهم
گرمی سمع رکا دور نمیگردد کم

The Qasidahs are intermixed with Tārs, Maṣnawis and Qitā'ahs
fol. 10^b Ghazals

Beginning —

\ حسونی کو که ار مید خرد سروں کسم نا را
کم رنسر نای حوسن دامان صمرا را

fol. 11^b Rubā'

Beginning

حون نسب در ایناد م کس را سک
نر حامنه از خه رو بسگم هر اک
دھوی بر اری ندارم نکسی
بر حاک خرا برایرم کرد ملک

The dîwân of Gâni has been printed in Lucknow, A H 1261

A good copy, written in clear minute Nasta'liq, within gold ruled borders, by order of one Khwâjâh Muhammad Khân.

Dated A H 1160

Scribe محمد و م الله

No 335.

fol 98, lines 14, size 8 x 5, 6 x 3

The same

Another copy of Gani's dîwân, beginning with Gazals —

حسوی کوکه از قصد خود نسروں کسم نا را الح

fol 82^b. Rubâ'is, beginning as in the preceding copy —

حون نسب در ایناد م کس را سک الح

fol 92^a Miscellaneous verses consisting of tâ'îkhs, eu, and satures, etc., which were added towards the end of Gani's dîwân by his pupil Muslim, as would appear from the following short intro'n in the beginning —

منعرفه از قسم نواریخ و نعریقا، و هنوانا، و حسره که
مسهور ساگرد مسنه، مسحور بعد مسنه، اسعار در آخر
دلخواهی لطفیس درج مسامعه درسخا بهمان برتس،
حی تقدیم و نامه ر برای تقریح صور و میر میانه تحریر
متنا کدام سعر از اسعار مشهوره مسنه، نافی نیاد و والله
=

The first eight Gazals have a commentary on the margin extending from foli 1^b-3^b

Written in minute Nasta liq on various coloured papers
Dated A H 1273

No 336

foli 177 lines 15 size 10 x 4½ 8 x 3½

و زلخا

YÙSUF WA ZALÍKHÀ

A Masnawi by Nazim

Mulla Nazim of Herat who as stated in Rieu was the son of Shah Rida Sabzwari flourished during the time of Shah Abbas II (A H 1052-1077 = A D 1642-1667) He was a pupil of Maulana Fasihi and a court poet and favourite of Abbas Quli Khan Shamla the Beglerbeg of Herat at whose request the poet composed the present Masnawi. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem having commenced it in A H 1058 = A D 1648 and completed it in A H 1072 = A D 1661. The style of the Masnawi is very highly spoken of by his contemporary biographer Tahir Nasrabadu and other tadkîrah writers. Nazim died in A H 1081 = A D 1670.

For further particulars see Tahir Nasrabadu fol 195 Mujma un Nafa'is vol 11 fol 468^b Riyad ush-Shuara fol 43^a Rieu 11 p 692 Ethe India Office Lib Cat Nos 1593-1598 Ethe Bodl Lib Cat No 1130 W Pertsch Berlin Cat pp 29 721 and 927 Sprenger Oude Cat pp 129 151 and 155 Âtash Kadruh p 156

Beginning as in Ethe India Office Lib Cat —

حَدَّا حُونْ سَهْرَمْ وَ لَكَسْ
دَلْم طَوْطِيْ كَيْ وَ آسَدْ لَعْ

Printed Oude Akhbar Pres Lucknow A H 1286

Written in careless Nasta liq within coloured borders
Dated A H 1170

No. 337.

fol. 124, lines (central column) 14, (marginal column) 28,
size $9 \times 5\frac{1}{2}$, $7\frac{3}{4} \times 4$.

دیوان عزم

DÎWÂN-I-'AZÎM.

'Azîm or 'Azîmâ, who was born in Nîshâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Nazîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A H 1064 = A D 1653. 'Azîm's brother, Mullâ Muqîm or Muqîmâ, with the *tâkhallus* Faujî (a copy of whose dîwân is mentioned in Rieu, p. 690), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ'. Faujî, after performing a pilgrimage to Mecca returned to Nîshâpûr, where he died at the age of forty-two in A H 1075 = A D 1664. Referring to his respectable connection, 'Azîm, in course of his admonitions to his son, speaks thus on fol. 113^b (margin) —

نہ ان تو گرفته دل دیری
ار میں اپنے مبدی و ناسری
رسو ، رو حادثے سر و سب
اپنے قام اس قابل رو رہو ،

Most of the poems of 'Azîm are in praise of Shâh Sulaymân (A H 1077–1105 = A D 1666–1693), Bayîâm 'Alî Khân of Nîshâpûr, who died, according to a chronogram on fol. 51^a, in A H 1071 = A.D. 1660, and his son, Muhammad Ibrâhîm.

The author of the *Natâ'ij-ul-Afkâr* adds further, that 'Azîm enjoyed the warm favour of Muizâ Sa'd-ud-Dîn Muhammad Râqm, Wazîr of Khurâsân.

The conflicting statements of Azîm's biographers regarding his visit to India have thrown us into great confusion. The authors of the *Riyâd-us-Shu'aîâ*, *Makhzan-ul-Gaiâ'ib* and *Khulâsat-ul-Afkâr* state that 'Azîm came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwanship of Lahore by the emperor. While Sarkhwush a contemporary biographer of Azim followed by the author of the Mujuz un Nufus notices two different poets of the same name viz ایں، اے سانوری and اے آج and says that the former never came to India and that the latter was the Diwan of Lahore and concludes his accounts of the two poets in few words —

ایں سانوری — ماں مکر نارہ بود در هندوستان
اے دیوان سوناب لاهور نر حوس مکر
نامدہ اسے —

Dr Rieu who could not trace anything to prove Azim's residence in India seems to support the statement of Sarkhwush that the poet never came to this country but the fact that Sarkhwush completed his Tadkirah in A.H. 1093 = A.D. 1682 after which Azim lived for many years and further the existence of the verse in which the poet speaks of his becoming a Hind parast seem to support the statements of the author of the Riyad ush Shura and others.

The lines referred to (found on fol 116 of the diwan) are as follows —

گردید ام کا هند نوست
ار - طوی و سانوری نوست

Tahir Nasrabi who speaks of the poet in the present tense does not touch the point of Azim's coming to India and simply remarks that although he (Tahir) could not visit Azim he heard from his relatives that Azim was a good poet and belonged to a family the members of which were polished and enlightened. Shir Khan Lodi another contemporary of Azim gives only a short account of the poet's brother Qaydu without mentioning the name of Azim. According to the author of Miratus Safa (Rieu p. 701) Azim died in A.H. 1110 = A.D. 1698 or according to the authors of the Khulasat ul Afkar Nataj ul Afkar and Naghmah i Andalib (Rieu loc cit) in A.H. 1111 = A.D. 1699.

For notices on Azim's life see Tahir Nasrabi fol 180^b Khulasat ul Afkar fol 124 Riyad ush Shura fol 27^b Yad i Bayda fol 150 Khazinah i Amrah fol 333^b Makhzan ul Garaib vol 11 fol 564 Nataj ul Afkar p. 298 See also Rieu n, p. 701 Sprenger Oude Cat pp 113 358

Contents —

fol 1^b Qasidahs in praise of Bavram Ali Khan and his son Ibrahim Khan

Beginning —

اے رسم الله کل، بر مرن مرقان ریسنه
شکر الصد اران در کام انسان ریسنه

On the margin of fol. 1^b begins the *Masnawi* called — مور عطاء

دارم سر سمد عی تعالیٰ ال

This *Masnawi*, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abbās II, Mīzā Sa'd-ud-Dīn (Wazīr of Khurāsān), Dāfi Quli Khān and others.

fol. 15^b-120^a Chronograms on several contemporary events, the dates of which range from A.H. 1055-1082 = A.D. 1645-1671

fol. 116^b Preface which 'Azīm wrote to the *qawā'id*, Jāmi'-ul-Fawa'id of Bayrām 'Alī Khān

Beginning —

وائند الداده، کسر استهار، ۱۱۶ م السایی را مسایس و مسایس
بی مسها سراوار ال

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram —

سوئیت بی تاریخ مجموعہ سرام حان

fol. 117^a (margin) حامع القوائد Jāmi'-ul-Fawa'id of Bayrām 'Alī Khān This *Masnawi* is chiefly devoted to the praise of God and the prophet

Beginning —

الهی دیده ده حالی ار ۱۱۷
که سورد ار نگاهس بر ۱۱۸

fol. 120^a Another *Masnawi* in praise of a garden called باغ صرح
لحس

Beginning —

سایی دمس موسی آسمان
مان بور تحلی ار جسمان

Written in a minute Nasta liq. Not dated apparently 18th century
 Some folios at the end contain short selections from the diwan of
 Jalal Asir written in a different hand

No 338

full 322 lines 10 size 8 x 0 51 x 2½

دیوان ملا رفع

DÎWÂN-I-MULLÂ RAFÎ'

Mirza Hasan Beg Rafi میرزا حسن رفیع was originally an inhabitant of Qizwin but on account of his long residence in Mashhad he is better known as Mashhadi. The author of the Majma ul Nasr relates that when Abd Ullah Khan Urzbek invaded Khorasan (A.H. 993 = A.D. 1585) he took away with him along with other prisoners Mirza Rafi who was only a boy at that time. Rafi's remarkable intelligence attracted the attention of Nadir Muhammad Khan the governor of Balkh. The same author further adds that when Shah Jahan conquered Balkh and defeated Nadir Muhammad Khan (A.H. 1056 = A.D. 1646) Rafi with Nadir Muhammad's son came to India. The author of the Nataj ul Aflak states that Rafi came to India before Shah Jahan's expedition to Balkh. Rafi's contemporary biographer Tâhir Nasr abadi gives us to understand that the poet who was the Kitabdar of Nadir Muhammad Khan and whose wife's sister the poet married drew the attention of Shah Jahan and was brought to India by the emperor and that Haji Muhammad Jan Mashhadi maliciously reported to Shah Jahan that Rafi was only an ordinary poet. This says Tâhir hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the Riyâd ul-Shâra and other later biographers distinctly say that the above statement of Tâhir is untrustworthy. We can however rely upon the statement of the author of the Khuzanah-i Âmirah who on the authority of Abdul Hamid's Padishah Nâmah relates that on the 14th Rajab A.H. 1054 = A.D. 1644 Hasan Beg Rafi Munshi of Nadir Muhammad Khan came to pay respect to the imperial throne and received the Khilat and a reward of three thousand rupees and was subsequently honoured with the manab of five hundred and that on the 4th Rabi' A.H. 1063 = A.D. 1652 the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rafī' also received once a reward of five hundred rupees from Shāh Jahān's daughter, Jahān'Ārā Begam, for a verse in a poem which he composed in praise of the garden *لَهْلَعَبٌ*.

As a poet Rafī' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dārā Shikūh, to whom he addressed many laudatory poems. During the time of Aurangzib, Rafī' was appointed the Dīwān of Kashmīr, and after resigning the imperial service passed a retired life in Delhi. Tāhīn says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rafī' was living in great distress. *Sarkhwush*, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the *Mu'āt-ul-'Ālam*, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafī' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Tāhīn *Nasībādī*, fol. 156^b, *Mu'āt-ul-'Ālam*, fol. 443^b, *Majma'-un-Nafā'is*, vol. 1, fol. 162^a, *Khazānah-i-'Āminah*, fol. 173^b, *Suhuf-i-Ibrāhīm*, fol. 328^a, *Nishāt-i-'Ishq*, fol. 705, *Nata'yul-Atkāi*, p. 179. See also Ethe, India Office Lib. Cat., No. 1603, Sprienger, Oude Cat., pp. 92, 111, etc.

Besides the dīwān Rafī' also wrote several *Masnawīs*

Contents of the dīwān —

fol. 1^b Qasīdahs, mostly in praise of Shāh Jahān and Dārā Shikūh, arranged in alphabetical order

Beginning —

نَا نَدْهِي حُونَ صَدَهُ ، مَسْهَهُ حُودَ رَا صَمَا

نَا دَلَ دُوكَيِ سُوكَ گَوَهْرَ حَسَنَ آسَتَا

fol. 65^b Gazals in alphabetical order

Beginning —

اَيِ نَامَ تَوارِ حَوَى آرَاسَ دِيوانَها

رَينَ نَامَ بَهْرَ حَسَانَ طَاهِرَ مَدَهَ فَرْمَانَها

fol. 316^b Rubā'is

Beginning —

اَنَ سَهْرَدَانَ كَهَ طَالَ ، دَسَاسَدَ

هَرَ لَكَ تَگَمَانَ حَوَسَنَ تَکَاسَدَ

Written in ordinary *fūr Nastālīq*
Dated Rajab A.H. 1080

,

No 339

fol 59 lines 15 size 9 x 6½ " x 4

دیوان بینیش

DÎWÂN-I-BÎNISH

The lyrical poems of Binish

Binish with his proper name Isma'il was a Kashmirian poet of some distinction. According to the author of the Suhuf-i Ibrahim the poet's ancestors belonged to Persia but the poet was born and brought up in Kashmir. He came to Delhi during the time of Aurangzib. According to Rieu some of the poet's poems are addressed to Safshikan Khan who accompanied Aurangzib on his expedition to Kashmir in the sixth year of his reign. A copy of the poet's Kulhiyat containing several Masnavis is noticed in Rieu II p 61.

For notices see Majma-un-Nafa fol 81 Piyadush Shura fol 68, Suhuf-i Ibrahim fol 134 Nishtai-i-Ishq fol 280 Makhzan ul-Gu'aib fol 115

The present copy contains only the poet's Gazils arranged in alphabetical order

Beginning —

سر زند حون حرف حواهس از لب اظهار ما
سر زند مسلی سے درنگ بر رعسار ما

Written in *fār Nastālīq*

This copy dated the 6th Pabi I A.H. 1324 was written by the Library scribe Fadl ul-Bari at the request of Shibib ud-Din Khuda Bakhs the then assistant Librarian

Written in a *rest good Nastālīq*

No. 340.

foll. 75, lines 12, size $6\frac{1}{2} \times 4\frac{1}{2}$, $4\frac{1}{2} \times 2\frac{1}{2}$.

The same

Another copy of the dîwân of Bînîsh, containing Gazals without alphabetical order Slightly defective at the beginning

The initial line with which this copy opens is illegible, and the second Gazal begins thus

هرگر سد بجز ، طلا ، آسما لم
ار آبروی حویس حودریا لالم

Written in a careless Nasta'liq

Apparently 19th century

No. 341

foll. 486, lines 27 (in 4 coll.), size $12\frac{1}{2} \times 8$, $10 \times 5\frac{3}{4}$

كُلْيَّاتِ سَابِ

KULLIYÂT-I-SÂ'IB.

The poetical works of Sâ'ib

Muzâ Muhammad 'Alî, with the poetical title of Sâ'ib, میرا محمد سایب، حلبی الصلح و صایب، was, according to the author of the Suhuf-i-Ibrâhîm, son of Muzâ 'Abd ur-Rahîm. Sâ'ib is called Tabrizî as well as Isfahâni. The fact is that the ancestors of Sâ'ib originally belonged to Tabriz, where they were settled from a long time. Under the patronage of Shâh 'Abbâs the Second, the poet's family was removed to Isfahân, and his father was honoured with the post of the Kad Khudâ, or provost of the merchants of 'Abbâsâbâd. It was in Isfahân that Sâ'ib was born in about A.H. 1012 = A.D. 1603. It is said, in the Riyâd-us-Shu'aîâ, that at an early age Sâ'ib showed a peculiar taste for poetry, and spent his days in the company of learned men such as Hâkim Ruknâ, Shîfa'i, and

other Several biographers state that Saib in his youth performed the pilgrimage at Mecca and then visited the sacred tomb of the Imam Mu a Rabi in Khurasan and the author of the *Nikhar-i-Ihq* in support of this statement quotes the following verse of the poet —

لله الصمد كه بعد از شتر عصایب
حید بود نازه سلطان شراسان کردم*

On his return to Isfahan Saib contemplated another voyage which brought him to India during the latter period of the reign of Jahangir II re he found a most benevolent patron in Zafar Khan the governor of Kabul through whose influence the poet entered the court of Shah Jahan This emperor showed great favours to Saib and honoured him with the title of Musta id Khan and the command of one thousand Later on when Saib's father came to India to induce the poet to return to Isfahan he (Saib) instead of yielding to the desire of his father accompanied his munificent patron Zafar Khan to the beautiful city of Kashmir Shir Khan in his *Mirat ul Khayal* states that many offers of high appointments were made to Saib by Shah Jahan which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country Sojourning for some time in Kashmir Saib returned to Persia to spend the remaining portion of his life under the patronage of Shah Abbas the Second and Shah Sulayman Sisawi and received from the former named king the title of Malik ul Shuhari It is related that from Isfahan Saib sent the following verse to Zafar Khan for which he received five thousand rupees from the governor —

در دسائرا ناسیان ناد کردن ه اس
ورله هر لفظی بیای مود سرمی انگند

Saib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry Abu'l Qasim in his *Khulasat ul Afsar* remarks that Saib was the originator of Gazal to which Babu Iqbal gave a new colour but that Saib was the founder of a new school

According to Iahir Na'abadi as stated by Arzū Saib's verses amount to one hundred and twenty thousand but Shir Khan says that he saw the poet's diwan consisting of only eighty thousand verses He was also conversant with Turkish for almost all the copies of his diwan contain poems in Uziki and Azizi

Saib died a peaceful death in Isfahan according to the following chronogram by the contemporary poet Wazir in A.H. 1088 = A.D. 1677 —

حون کاروان حاج حروسان و ۲۰ ، رنان
آمد بحکم نویس بجهه ، آه ، حوسگوار
درنای رسم ، ارلی حوش مس دد
مند نهر مسلسل ر مردم من آسکار

On fol 4^b is a Qasidah in praise of Shâh 'Abbâs, the following last three lines of which refer to a building in Isfahân erected by the Shâh in A H 1057

در سعاد اعده همان دولت سرایی طرح کرد
کر مسکوه او حجل گردید و هر آسمان
حون سوی الهی صوره ، ایام ناف ،
این نای مسیب ساد از نفس همان
حامه صایه ، رفم رد اربی ناریخ او
فلله گاه ناحداران ناد دامن این مکان

fol 10^b مسوی در ع مسدهار - A Masnawî on the conquest of Qandahâr

Beginning —

بر اردئه ناح و نی ، و کلاه
حدیو حواسیب ، امن ماه

This Masnawî is also noticed in Rieu, p 694, where it is said to be in praise of Shâh 'Abbâs, while in Ethé, India Office Lib Cat, No 1606, it is called مسوی در ع، and is said to have been dedicated to Shâh Sulaymân in A H 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts, the first, beginning with the above line, is purely in praise of Shâh 'Abbâs, the second, beginning on fol 11^a with the line —

حو در در دگر مهر دری مسان

is only a description of the battle. The year A H 1079, in which, according to Ethé (*loc cit*), the Masnawî was composed, is not found here.

fol 12^b-13^a blank

fol 13^b Gazals in alphabetical order

Beginning —

اگر لہ مدد نسم اللہ بودی ناج عوانها
۷ ۸ بی ناقامب نوخط سراہ دیوالها

fol 468^b A few Turkish Ghazals arranged in alphabetical order
Beginning —

۹ احسان کے ماضی ویرہ سراب مسگا •
کے اور سالہ مسی ویردی آساب مسگا

fol 470 blank

fol 470^b مطالع Matlu or opening couplets

Beginning —

حضرت اوفا ۱ حون ردل سروں روں
داع مردلا ۲ حوب وس ار دل حون روں

fol 473 Unfinished Ghazals

Beginning —

حدانا در نذیر این نعرة مسانه ما را
مکن دومند ار حسن قبول افسانه ما را

The colophon dated Jamidi II A.H. 1070 runs thus —

قد صرخ من كتائبه هذ الدیوان لتوافقى أحد الملک المیان ناریح
اوائل حسر الاحر من اخر الحمدیں سه سعین بعد الالف من
الھجرة السریفه السویه ۱۰-۱۱ ویه حلیه و آله افضل الصلوات و
اکمل الصفا —

Scribe محمد رضا

Written in a clear minute Nastaliq within gold ruled borders with
illuminated frontispieces on folios 1^b, 2 and 13^b

No. 342.

x 6

fol. 429, lines 30 (in 4 cols.), size $12\frac{1}{2} \times 7\frac{1}{2}$,

The same

of the poems

Another valuable copy, containing the earlier collection, following before the
of Sâ'ib, written in A.H. 1080 = A.D. 1669, i.e. eight years after the Sâ'ib's
poet's death in Sâ'ib's own house at Isfahân

Contents —

fol 1^b. Qasîdahs The number of Qasîdahs in this copy is
while the preceding copy contains fourteen. The order of arrangement
in this is also different from the previous copy

Beginning

تا هه گردیده اسپ حورسند . امپ آسکار

مسپ آنی در نروی حود رهـم اسکار

fol 12^b Masnawîs

Beginning as in the preceding copy

براریندۀ ناح و بیهـ و کلله

fol 14^a blank

fol 14^b Gazals in alphabetical order, beginning as in the preceding copy

fol 386^b-387^a blankfol 387^b مطالع, or opening couplets

Beginning —

در ارنا ... بحر نسبت بودل نار عالم را

اسکردویی فرون ارـمـل هـبـی گـسـی مـرـیـم رـا

fol 400^b-401^a blank

fol. 401^b Unfinished Gazals arranged in alphabetical order
Beginning

آس افروز حسون سد دامن صحراء مرا

طسب آس رـهـ ، بـرسـ لـلـهـ هـمـرا مـرا

fol 420^b-421^a blankfol 421^b ، مـسـغـرـهـ ، or detached lines

Beginning —

سوی حی اعری م راهی سده را
گنگوی این گهر کم مسکن حونده را

fol 426 blank

fol 426^b Turkish Gazals in alphabetical order beginning as in the preceding copy

fol 428—429 blank

This copy ends with some detached verses arranged in alphabetical order

The following colophon on fol 428 says that this valuable copy was written in Jamādi II A.H. 1080 in Shīb's own house at I-fahan —

تعالی الهی سارع میر حادی الثاني در دار ۱۰۸۰ اصفهان
در مربل خانل این افکار انکار در سه هزار و هشتاد نایحه
لشون —

Scribe مردوم سکنه عارف سربری

A copy of Shīb's diwan written in Shikastih hand by this عارف سربری in the beginning of A.H. 1096 in the house of شیب is noticed in W. Pertsch Berlin Cat. p. 930

Written in a beautiful minute Shikastih hand within gold ruled borders with a fairly illuminated frontispiece

On fol 429^a a note runs thus —

بعون ملک الوهاب کلیات میرزا صائب سربری از مطلع تا مطبع
قطعه رامح العسلی سده سند سر رمان حان رضوی سره
نواب محمد الدوّله حد الاحمد حان صوبه ۲۰ و وربر اعظم
دمisor معطم ساه عالم نادمه شاری له توجه حاصل معاشراده نادر
شک در آمدہ سه ۱۳۷۹ هجری مسد سه —

No 343

fol 379, lines 21 (in 4 cols), size $13 \times 8\frac{1}{2}$, $9 \times 5\frac{1}{2}$

The same

Another fine copy of Sâ'ib's Kulliyât
Beginning with Qasidahs

ای سواد سرین قامب موندای رمن
معر حاک ار نگهب مسکن لیامه ، ناعه حس
موهه ار ریگ، صحراب صراط السعفم
رسه ار نار و بود حامه اه ، حبل المنس
در ساتان طله ، یلک العباس گوی بو هسر
در حريم قدس یلک نروانه اه ، روح الامس

fol 9^b. Masnawî

Beginning

براریده ناح و تھ ، و کلاه الح

fol 11^a-12^b Blankfol 12^b, Gazals.

Beginning

اگر به مد اسم الله نودي ناح و اها الح

fol 317^a Matâli', in alphabetical order

Beginning —

رد خوطه سکه در تن حاکی روان ما

گردید رفه رفه رمن آسمان ما

fol 325^b. Fards or single verses, arranged in alphabetical order
Beginning —

روحدتىس ، همان وحود نا برحا الح

fol 329^b or detached verses (incomplete gazals)
Beginning

مسکن بی نهره یا رد ، ار ڈول دل دیام را
بوهر سرم حوان آه ، ده سع دیام را

Written in a very clear and beautiful Nastaliq within gold ruled borders with illuminated frontispieces

Dated Safar VIII 1119

Scribe محمد لی الصراصانی

No 344

fol 548 lines 2 (in 4 cols) size 1 ½ x 1 ¼ x 7

The same

Another copy of Sib's Kulliyat
Beginning with Gazals —

اگر نہ مدد سے اللہ الٰہ

fol 514 Qatlabs
Beginning —

لَا نگردیا سورہ سد قیامت آسکار
— آئی دن ۴ ری سود ر حسم اسکار

fol 530 Incomplete Gazals
Beginning —

آنس اور حسون سد الح

This section ends with the Gazals ending in the letter ن

fol 545^b Ma نیوی

Beginning —

برآرندہ ناح الح

fol 547^b Turkish Gazals

Beginning —

لہ احسان کہ ساقی الح

Written in a clear Nastaliq within gold ruled borders with a double-page unwan and a beautiful illuminated frontispiece

Not dated probably 18th century

No 345

fol 510, lines 26 (4 cols), size 11×7 , $9 \times 5\frac{1}{2}$.

The same.

Another copy of Sâ'ib's Kulliyât
Beginning with Qasidahs —

ای سواد همین الح

fol 17^a Masnawî

Beginning

براریده ناح الح

fol 18^b Blank

fol 19^b Gazals

Beginning as usual

اگر له مد اسم الله الح

fol 493^b مطالع

Beginning —

سر، اوقا، هد، حون ردل سرون رود

داع فرید امس فو، وف اردل حون رود

منهرقا،

Beginning —

حدایا در تدر این نعره مسناه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders

Some folios towards the end are wormed and damaged

Not dated, apparently 18th century

No. 346

fol. 812 lines 17 size $10\frac{1}{2} \times 6\frac{1}{2}$ $5 \times 4\frac{1}{2}$

دلوں عاش

This collection of Sib's poems is similar to the *ملاصدہ صفر* mentioned in the India Office Lib Cat No 1008 and W Lutsch Berlin Cat p 930

fol. 1^o Gazals arranged in alphabetical order except the first which runs thus —

نارب از عرفان مرا سماه سرسار ده
عشم سما حار آگاه دل سدار ده

fol. 2 The first alphabetical Gazal begins thus —

دشی بغمہ سالسو برق ملشها
نشده سکریں لوپیار مسریها

The usual initial Gazal beginning with the line *اکر لہ مد بسم اللہ الح* is the third Gazal here

fol. 821 Incomplete Gazals
Beginning —

سدایا در بذر این نعره مسائے ما را

fol. 848 Luxurious Gazals beginning as usual —

لہ احسان کہ مسافی الح

fol. 855 to 862 are supplied in a later hand

Written in a fair Nasta'liq within gold ruled and coloured borders with a fairly illuminated frontispiece

Not dated apparently 18th century

No 347.

foll 343, lines 17, size $9\frac{1}{2} \times 6$, $7 \times 3\frac{1}{2}$

The same

Another copy of Sâ'ib's diwân

Beginning —

اَكْرَمَهُ مَدِينَةُ اللَّهِ الْحَمْدُ

foll 327^a-329^a Blankfol 329^b Matâli'

Beginning —

سَبَبَ سَوِيَّهُ لَهُزْ تَسْلِمُ الْحَمْدُ

At the end, as well as on fol 326^b, we find the words ، صَادِرٌ، which lead us to suppose that this copy was revised by Sâ'ib himself. The margins in most places contain numerous additions in a different hand

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwâن and a frontispiece

Not dated, apparently 17th century

No. 348.

foll 408, lines 24, size $15\frac{1}{2} \times 10$, $12\frac{1}{2} \times 7$

The same

A very large collection of the poetical works of Sâ'ib in two volumes

VOL I

fol 1^b Qasîdahs, beginning as in most copies —

اَيْ سَوَادْ حَسَرَنَ الْحَمْدُ

fol 20^a Masnawî, beginning as usual —

رَارِيَّةُ نَاجِ الْحَمْدُ

This volume ends with a portion of the Ghazals ending in the letter س

,

No 349

fol 37, lines 20 size as above

The same

Vol II

This copy which is the continuation of the above first volume begins with the remaining portion of the Qasidahs ending in the letter س —

راسك دندہ سدرد رلکت ار دل کجا حرد
اپر در دل بدارد گرہ گر بوئنا حرد

fol 363 Turkish Gazals beginning as usual —

نه احساح که مسامی الح

fol 364^b معرفات beginning as usual —

حدانا در بذر این نعره مساه ما را الح

fol 36^b مطالع

Beginning —

حرب او فاب ۱۰۵ الح

Both the volumes are written in a fair Nastaliq hand within gold ruled borders

Not dated apparently 18th century

No. 350.

foll. 67, lines 15, size 5 x 1½, 6½ x 3

دیوان مسکنی

DÎWÂN-I-MUHYÎ.

This dîwân, containing Gazals of mystic character, is generally ascribed to the great saint Muhyî-ud-Dîn 'Abd-ul-Qâdîn Jîlâni, better known as Gaus-us-Saqalayn or Gaus-ul-A'zam, who died in Rîbi' II, A.H. 561 = A.D. 1166, Februaiy, but the fact that the best authorities do not attribute any dîwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the *Futûh-ul-Haramayn* of Muhyî Lâîî has also been incorrectly ascribed to the above-named saint (see vol. II., p. 120 of this Catalogue). A copy of this dîwân, under the title دیوان مسکنی، حمو، ال علس، is noticed in Ethé, India Office Lib. Cat., No. 930. See also Rieu, p. 696, Spiengel, Oude Cat., p. 501, Stewart's Cat., p. 58.

Beginning —

بی حمانه در آ ارد ر کامنه ما
که کسی نسب اهر درد تو در حامه ما

The initial verse quoted in Ethé, India Office Lib. Cat., *loc. cit.*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint د العادر لایی

A seal of a certain A'zam 'Alî Khân Bahâdûr, dated A.H. 1199, is fixed at the beginning.

Written in ordinary Nasta'lîq

Dated the fifteenth year of Muhammad Shâh Pâdshâh's reign
= A.H. 1145 = A.D. 1732

No 351

fol 30 lines 15 size 9 x 5 6 x 3

The same

Another copy of the same work

Beginning is in I the India Office Lib Cat No 930 —

گر سای سر برب و برانه ما
سی از حون مکر آب رده خانه ما

A beautiful copy Written in fair Nastaliq within gold ruled borders with an illuminated frontispiece

Not dated apparently 18th century

No 352

fol 20, lines 11 size 8 x 1 $\frac{1}{4}$ 7 x 3 $\frac{1}{4}$

دوان مکر

DÎWÂN-I-MAJDÛB

Muzi Muhammad with the poetical title of Majdûb was according to Tahir Nasrabi fol 109^b a native of Tabriz. This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Niṣf performed once in the company of his father his father's death and some other contemporary events the dates of which range from A.H. 1040-1063 = A.D. 1630-1652 are found on fol 194^b-195^b of this copy. None of the biographers fixes the date of Majdûb's death but the following line of a Rubai quoted by Dr Rieu from his copy gives the poet's death in A.H. 1093 - A.D. 1682 —

کسا آسود در راه حالی

We cannot therefore account for the chronogram quoted by Tahir and the author of the *Riyâd ush Shuara* giving the date A.H. 1006

= A.D. 1597, in which the poet is said to have completed his Maṣnawî Shâh Râh-i-Najât

Besides the aforesaid Maṣnawî, which consists of three thousand verses and the dîwân, Majdûb left, according to the author of the Makhzan-ul-Gaiâ'ib, fol. 830, three or four more Maṣnawîs, selections from which are given by Tâhiî, Âzîz, and others.

According to the last Rubâ'i in this copy the poet completed the dîwân in A.H. 1063 = A.D. 1652 expressed by the words حوان نر در.

For further particulars see, besides the references given above, Spienger, Oude Cat., pp. 131 and 179, Rieu, ii, p. 696^a, Rieu Suppl., No. 331.

Contents of the dîwân

fol 1^b Gazals in alphabetical order.

Beginning

الهی سدک العاصی انا کا

معمرا نالدبو ، مد دعا کا

See Rieu Suppl., *ib*, where the word مدد is wrongly substituted for مد

It should be noticed here that the first two verses are taken from the Dîwân-i-'Alî, the authorship of which is popularly attributed to 'Alî the fourth caliph

fol 164^b Qasidahs, Qit'ahs, Taijî-bands, etc Beginning as in Rieu, *ib* —

رور باروی برا الله اے بر ساہد امس

گو دل هم نو مسکر ناش بر ساہد امس

fol 196^a Rubâ'is

Beginning —

ار مرقته سی سرو ، دارد حسن

از رنگه رح علی سرو ، دارد حسن

Written in careless Nasta'liq on various coloured papers.
Dated A.H. 1265

No 353

fol 16 lines 11 size 8 x 2 6 x 3½

حَمْدَ مَاجِدُوْب

QASÂ ID-I MAJDÛB

Qasidahs by the same Majdub

Beginning —

سَهَادَ رَسُورَ نَالَهَ رَادَمَ حَسَبَ مَدَارَ الْحَ

Written in a clear Nasta liq

Dated A.H. 1209

No 354

fol 108 lines 9 size 8 x 4½ 5½ x 3

دِوانِ کرامی

DÎWÂN-I-KIRÂMÎ

The biographers notice about a dozen of poets under the title of Kiramî or Giramî and as usual confound them with one another.

See Ethn India Office Lib Cat No 1620. See also Sprienger Onde Cat pp 128 and 412 Picc II p 714 and III p 1092 W Pertsch Berlin Cat p 600 Nos 36 37 38 39 40 41 and pp 1172^b and 1189^b. The present poet seems to be identical with Hasan Beg Kirami a Shâmlû Turk. He came to India during the time of Jahangir whom the poet served for some time and subsequently entered the service of Shah Jahan by whom he was made the Bakhshi of Gujarat and the Mir Bahr of Bengal. See Riyad ush Shuara fol 344^b Yud i Bayda fol 193^b Ma'han ul Garib fol 722 Nishtur i Ishq fol 189 etc.

Besides the Qasidahs and Qitahs which he composed in praise of Shah Jahan and Dara Shiloh and on the occasions of several contemporary events we find some chronograms expressing the date of birth of the poet's son in A.H. 1050 = A.D. 1640 the accession of Shah

Jahân in A H 1037 = A D 1627, the landing of Shâh Shujâ' at Dacca in A H 1054 = A D 1644, etc.

Contents.

fol 1^b Gazals in alphabetical order.

Beginning

اللهي متو گردان اردل ما دعس ناطلها
نهن عن ساسابي که حا دارند در دلها

The Gazals are followed by Qît'ahs, Rubâ'is, Fards and Tarjî'-bands all of which are intermixed

Written in ordinary Nasta'lîq

Not dated, apparently 18th century

No. 355.

fol 65, lines 15, size $8 \times 4\frac{1}{2}$, $7\frac{1}{4} \times 3\frac{1}{2}$

دیوانِ میر معزز فطرت

DÎWÂN-I-MU'IZZ FITRAT.

Mir Mu'izz ud-Dîn Fitrat, میر معز الدین فطرت, who, according to Ârzû, at first adopted the takhallus Fitrat and subsequently Mûsawî and also Mu'izz, was, according to Riyâd, son of Fakhriâ-i-Qummi and belonged to the Mûsawî Sayyids of the place. He was born in A H 1050 = A D 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Sa'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzîb. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mûsawî Khân.

According to the author of the Mu'ât-ul-Khâyâl, Fitrat held for several years the post of the Dîwân of Bihâr. According to Shîr Khân Lûdî and some others he died in A H 1101 = A D 1689, but see Sprienger, p 408, who disputes this date and gives it as A H 1106 = A D 1694, also given by Suâj. The author of the Hamîshah Bahâr, Sprienger, p 128, quotes the following chionogram of the poet's death

معز الدین مؤسی وص

For references see Majma un Nafa¹⁹ vol 11 fol 370 Riyad ush Shuara fol 310^b Makhzan ul Gizaib fol 622 Minat ul Khayal p 308 Sprenger Oude Cat pp 109 128 137 151 and also p 408 where a copy of the poet is mentioned A portion of the poets diwan is noticed in Ethe Bodl Lib Cat No 1993

fol 1^b Preface

Beginning —

مسان الهدی حد دده علم را ار مکله دواست مرمه نهانی

— مکنم

fol 3 Qasidahs

Beginning —

سما و سور تاله ام حبب مدار (sic)

در گوین سه گر نهد ار صبح درور گار

This copy ends with some Qitahs Tarjus and Rubaiyat
Written in a fair Nasta liq within gold ruled borders
Not dated apparently 19th century

No 356

fol 48 lines 11 size 8 x 6 x 3

The same

Another copy of Fitrat's diwan containing Qasidahs
Beginning —

حونم گوین سهره سد ندامن حون کسم نا را
ترسان تاله ~ قم حر کن کوه و صمرا را

Written in a careless Nasta liq
Dated 1260

No. 357.

fol. 13^a, lines 21, size 8 x 5, 6 x 3.

دیوان شوکت

DÎWÂN-I-SHAUKAT.

Muhammad Ishâq Shaukat, a native of Bulbâra, according to his contemporary biographer Tahmî Nasîrahî, fol. 263, went to Herat in A.H. 1088 and entered the service of Shâh Qâfi Khân Shâmlû, the Beglerbegi of that province. Subsequently he went to Mâlikîd, where he received favours from Mirza Sâdiq-d-Dîn Râqmî, Wa'ît of Khurâsân, and finally settled in Istahân, where he died, according to 'Alî Hazîr and the author of the *Khulâyat-al-Attâr*, in A.H. 1107 = A.D. 1595.

The author of the *Maqâim-un-Nâfi'îs*, vol. 1, fol. 252^b, says that from some of Shaukat's verses it appears that he came to India as far as Kabul, but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethe (India Office Lib. Cat., No. 1628) in discrediting the statement in the *Muntâkhab-ul-As'hâr* (Ethî, Bodl. Lib. Cat., col. 216, No. 330) that Shaukat was a native of Istahân, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flugel (i., pp. 588 and 589), who, on the authority of Hâj Khal, vi., p. 575, holds that the poet was a contemporary of Shâh Ismâ'il II, and also with the author of the *Hâmisah Bahâ'î* (Sprienger, Oudo Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his dîwân in A.H. 1093 = A.D. 1682. A Turkish commentary on his dîwân is noticed in G. Flugel, i., p. 590.

For references see also *Yad-i-Bayda*, fol. 119^a, *Riyâd-us-Shutârâ*, fol. 216^b, Sprienger, Oudo Cat., pp. 124, 568, Rieu, ii., p. 698^b, Ethe, Bodl. Lib. Cat., Nos. 1115 and 1116, Ethe, India Office Lib. Cat., Nos. 1628-1633, W. Pertzsch, Berlin Cat., p. 934, Kralz, p. 69, etc.

Contents —

fol 1^b Qasîdahs, without alphabetical order
Beginning —

ار سکه دیست رنگ حسون نو سرم هوا
سودا نای ۱ مر مغر سرم حنا

fol 18^b *Gazals in alphabetical order*

Beginning —

جمع گرداند خدا حواب بر سان مرا الح'

Written in minute Nasta liq

Dated A.H. 1118

No 358

fol 180 lines 15 size $7\frac{1}{2} \times 5\frac{1}{4}$ 6 $\times 3\frac{1}{4}$

The same

Another copy of *Shayul* at its diwan beginning as above

fol 10 *Gazals in alphabetical order* beginning as in Rieu —

خدا نا رنگ ناسری کرامب کی فعالم را الح'

Written in ordinary Nasta liq

Dated A.H. 1168

No 359

fol 186 lines 13 size $7\frac{1}{4} \times 3\frac{3}{4}$ 5 $\frac{1}{2} \times 2\frac{1}{2}$

The same

Beginning as above

Written in ordinary Nasta liq

Not dated apparently 18th century

Presented by سید حورسند حواب

No. 360.

fol. 51, lines 15, size $7 \times 3\frac{3}{4}$, $5 \times 2\frac{1}{2}$

مسنوي راز و ناز

MASNAWI-I-RÂZ-WA-NIYÂZ.

A selection from the *Masnawî*, entitled *Râz-wa-Niyâz* of Râsikh Mîr Muhammad Zamân Râsikh, of Lahore, whose ancestors originally belonged to 'Iâq-i-'Ajam, was in the service of Muhammad A'zam Shâh (A H 1118), the third son of Aurangzib. Râsikh's biographers unanimously agree in reckoning him an eminent poet of vast learning. Sâikhwush, a contemporary biographer as well as a personal friend of Râsikh, names the poet as one of the three authorities on which the learned biographer has based his famous work *Kalimât-us-Shu'aîâ*. In his later days Râsikh left the court of Delhi and then took up his residence for some time in Shâh Jahânâbâd and subsequently removed to Lahore.

According to the following chronogram of Sâikhwush, Râsikh died in A H 1107 = A D. 1695

حو تاریخ فوتس دل ار عفل حرام
حد ۲۹ ، با دل که رامخ سمرد

fol. 1^b. Beginning of the *Masnawî*

رکلم ای صریر آه بر بز
نسیم کوی سم الله بر بز

See Ethé, Bodl Lib Cat, No 1147.

Written in a careless Nasta'liq

Not dated, apparently 18th century

No 361

foll 152 lines 13 size 9 x 5 $\frac{1}{2}$ 7 x 3 $\frac{1}{2}$ 

MURAQQA'

The Scrap-book a mystical Masnawi in the metre and style of Jalal ud Din Rumi's Masnawi illustrated by short anecdotes by Razi

Mir Askari Aqil Khan with the poetical title Razi which he derived from his spiritual guide Shaykh Burhan ud Din Raz i Ilahi belonged to a Sayyid family of Khawaf in Khurasan but was born in India He was a favourite companion of Prince Aurangzib who on his accession honoured him with the title of Aqil Khan while in A H 1091 = A D 1680 he was made the governor of Delhi in which capacity he served for his whole life till he died on Rabi II A H 1108 = A D 1696

See Mir at ul Khayal p 360 Maasir ul Umara Rieu n p 609 Ethe Bodl Lib Cat Nos 1148 and 1149 Ethe India Office Lib Cat Nos 1634-1638 Sprenger Onde Cat pp 123 and 543 W Pertsch Berlin Cat p 935 Ouseley Notices of Persian Poets p 167 etc etc

Besides the present Masnawi and a diwan in Aqil Khan Razi left several Masnawis

I

سمح و برواء

Also called مصنه دم و دلی dealing with the love story of Ratan Sen and Padmavati composed in A H 1069 = A D 1658 See Ethe India Office Lib Cat No 1634 It is based on an older Hindi story already composed in Persian by Bazmi in A H 1028 = A D 1619 A Persian prose version of this story based on Razis and entitled as سمح حسن, by Lughmi Rum is mentioned in Rieu n p 768 while another prose version of the same story is noticed in W Pertsch Berlin Cat p 998

II

مهرومہ

The love story of Prince Manohar and Princess Madhumati composed in A H 1069 = A D 1658 It is also called حسن مصنه and

مَاهِ مَهْر وَ مَاهِ نَامَه Like the preceding the *Mehr o Mâh* is likewise based on an older Hindi story by Shaykh Jamman or Manjhan, which was first rendered into Persian verse in A.H. 1059 = A.D. 1649 (see Rieu, II, pp. 700^a and 803^b), and three years after the second Persian adaptation by Râzî, turned into Dakhni verses by Nusratî, A.H. 1068 = A.D. 1657, under the title of *گلشن سوی*, for which see Ethé, India Office Lib Cat, No. 1634, Spiengel, Oude Cat, p. 630 Gracian de Tassy, Histoire de la Littér Hindouie, etc., I, p. 388, II, pp. 485 and 486. The Mihî wa-Mâh has been lithographed in Lucknow, 1846. Besides the above-named Masnawis, Râzî also composed the *العنان* and the *واقعا*, *حالمگری*, also known as *حاور نامه*, a history of the first five years of Aurangzib's reign (see Ethé, India Office Lib Cat, No. 345, Rieu, I, p. 265, II, p. 699, and III, p. 1083, etc.)

Beginning of the present poem on fol. 1^b

إِيَّاهُ السَّافِيِّ اَسَقِي فِي الْعَيْمَانِ
اسَقِي مِنْ حَرَّةِ كَامِ الْكَرَامِ

Written in ordinary *Nasta'lîq*.

Dated the 37th year of 'Âlamgîr's reign, A.H. 1106
The MS. is wormed throughout

No. 362

fol. 134, lines 15, size $8\frac{1}{2} \times 5$, $6\frac{1}{4} \times 3$.

The same

Another copy of 'Âqîl Khân Râzî's *Mu'aqqâ'.*

Beginning as above

Written in ordinary *Nasta'lîq*

Not dated, apparently 18th century

No 363

full 80 lines 15 size $8\frac{1}{2} \times 5\frac{1}{4}$ $6\frac{1}{2} \times 3\frac{1}{2}$

دیوان ناصر علی

Shaykh Nasir Ali of Suhind who flourished under the patronage of the two distinguished Amirs of Aurangzib's time viz Sayf Khan Badakhshi and Zulfaqai Khan was a profound Sufi as well as a poet of great eminence. He passed his last days in Delhi where he died on the 6th of Rajab A.H. 1108 = A.D. 1697. This date of Nasir Ali's death is given by his intimate friend Sarkhwush who collected his (Nasir Ali's) diwan and followed by almost all the later biographers.

See Rieu II p 699 Ethel Bodl Lib Cat Nos 1150-1152
W Pert ch p 80 and Berlin Cat p 936 Sprenger pp 113 126 1, 1
201 and 329 Cat Codd Oi Legd Bat II p 107 Rosen Pers MSS
p 167 Ethe India Office Lib Cat Nos 1609-1648

Cazals in alphabetical order beginning on fol 1^b —

محب حاده دارد نهان در حلو دلها
حو نار سمه کم گردد ای ره در مسرها

Some Qasidahs Qitâhs and Rubâis without any order are found towards the end

Written in ordinary Nastâhiq

Dated A.H. 1164

No 364

full 115 lines 14 size $8\frac{1}{2} \times 4\frac{1}{2}$ 6×3

دیوان دام

DÎWÂN-I-TASLÎM

Muhammad Hashim who adopted the poetical title of Taslim as well as of Hashim originally belonged to Shiraz. He came to India during the reign of Aurangzib. He imitated the style of Jalal-i Asir.

Beginning with Qasidahs on fol 1^b —

در جهان ماده لوحی مسکم اسکدری
رو سامم همه و تنع مسری از سخوهری

fol 26^b Gazals, in alphabetical order.

Beginning

ای مطلع مهر تو موروی دیوانها
دیوانه حسین تو رنگپی دیوانها

fol 89^b Rubâ'îs.

Beginning

ای طاهر و ناطن همه فاش و بیان
وی از تو بان بیان نهایت بان

fol 92^b Masnawî and Sâqî Namah.

Beginning —

الهی رنگ، مودائی سر دیر
لیک بر رسم بیان حگر ریز

Written in a minute Nasta'liq

Not dated, apparently 19th century

No. 365.

fol 579, lines 17, size 10 x 6, 7 x 3½

دیوان طاهر وحد

DÎWÂN-I-TÂHIR WAHÎD.

Muzâ Muhammad Tâhir, with the takhallus Wahîd, was the son of Muzâ Husayn Khân Qazwînî, and was born in Qazwîn in A.H. 1055 = A.D. 1645. Wahîd was appointed historiographer to Shâh 'Abbâs II of Persia (A.H. 1052–1077 = A.D. 1642–1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the Târikh Mâsaheb-i-Sâmanî. (See Rieu, II, p. 189, Ethé, Ind. Office Lib.

Cat Nos 500-557 etc) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazir which office he enjoyed for eighteen years Wahid was a good Inshi writer and some of his letters written in the name of Shah Abbas are to be found in the British Museum (Add 7690) He passed his last days in retirement and died according to the author of the Khulasat ul Afkar fol 217 in A.H. 1110 = A.D. 1698

Ali Hazin who says that Wahid died at the age of about a hundred remarks that the poet while leading a retired life came four or five times to his (Hazin's) father's house Besides the diwan and the Inshas Wahid left several Masnawis (see below) copious extracts from which are given in the Khulasat ul Kalam The author of the Khulasat ul Afkar ib says that in A.H. 1184 = A.D. 1770 he saw a book of Inshas by Wahid in which Arabic words were totally avoided —

در مسہ تکھرار نکھد وہ اد و حار کتاب السایی اور مسرای
موصوف سطر دسند کہ برک القاط حری دران البرام و فقط لہ
کلیات فارسی حشارب آن فوام دا — العق خاب مائب
و رلگسی دران بود مسند —

For references to his life and works see Spranger Oudo Cat pp 130 137 and 1.1 Rien 1 p 189 The India Office Lib Cat Nos 555-557 and Nos 1603-1600 etc

fol 1^b Beginning with Gazals arranged in alphabetical order —

کرامت کی حصاری یا رب این نافع حماران را
بده دمسي که گرم دامن برہر گاران را

Written in beautiful Nasta liq
Not dated apparently 18th century

No. 366.

fol. 178, lines 15, size $10\frac{1}{2} \times 6\frac{1}{4}$, 8×4

مسنواند و د

MASNAWÎYÂT-I-WAHÎD.

I.

This Masnawî, without any title, is in the metre of Nizâmî's Makhzan-ul-Asîâî, and begins thus on fol 1^b —

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ
سُبْ نَهَالِي رَوْنَاصُ قَدِيمٍ

After praising Shâh 'Abbâs, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign

II

سار و نار

fol. 75^b Beginning —

حدا يا مسبه بني سور دارم
دلبي همدون حراع رور دارم

The title of the poem occurs thus on fol. 98^b

برمر احوال حود را سرح دادم
سار و نار نام او نهادم

Written in fair Nasta'liq, in the sixteenth year of Muhammad Shâh's reign

No 367

fol 55 lines 14 size 8½ x 7 5½ x 3

سرگ س

NAV RANG-I-'ISHQ

A Masnawi poem dealing with the love story of Shahid and Aziz, by Ganimat

Muhammad Akram with the poetical title Ganimat was a native of Ganjali in the Punjab and a pupil of the distinguished poet Muhammad Zaman Rasikh of Lahore (see No 360 in this Catalogue)

For some time Ganimat was in the service of Mukarram Khan who was the Nazim of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Masnawi he left a diwan noticed in Ricci II p 700^b

The date of composition A.H. 1096 = A.D. 1680 is expressed by the following chronogram —

نیاں تاریخ نو آس
ر گلزار بہار فکر دلگش

The number of verses as expressed by the word  in the following line is fifteen hundred —

حو اساتس سس از گس سمردم
ناعداد د راه دردم

Beginning of the poem on fol 1^b —

سام ساہد نارک حالان
حریر حاطر آ حالان

For other copies see Sprenger Oude Cat pp 113 and 127
The Bodl Lib Cat Nos 1103-1150 The India Office Lib Cat,
Nos 1649-1652

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muhammad Sihh and others

Some folios at the beginning of this copy are damaged
Written in a clear Nasta'liq.
Not dated, apparently 18th century.

No. 368.

foll 222, lines 15, size $9\frac{1}{4} \times 6$, $6 \times 3\frac{3}{4}$

کلییات اشرف

KULLIYÂT-I-ASHRAF.

Mullâ Muhammad Sa'îd, with the takhallus Ashraf, was the son of Mullâ Muhammad Sâlih Mâzandarânî (who wrote a commentary on the *Usûl-i-Kâfi*) and the grandson of the celebrated Mullâ Muhammad Taqî Majlîsî. He came to India during the reign of Aúrangzib and was appointed a tutor to the emperor's daughter, Zîb-un-Nîsâ Begam. He went back for a short time to Isfahân, but shortly after returned to this country and attached himself to the service of Bahâdur Shâh's second son, Prince 'Azîm-us-Shân (*d. A H 1124 = A D 1712*) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azîm-us-Shân at Monghyr, on his way to the holy city.

Saikhwush, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mîr Mu'izz Mûsawî Khân Fitiat (see No 355) composing Masnawîs, Gazals and Rubâ'îs on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mûsawî Khân's place, composed the Masnawî poem *Qadâ-wa-Qadî*, consisting of about seven hundred verses.

See also *Hamîshâh Bahâî*, fol 12^a, *Yad-i-Baydâ*, fol 23^b, *Natâ'i-jul-Afkâr*, p 37, *Majma'-un-Nafâ'is*, vol 1, fol 20^a, Sprienger, Oude Cat, p 340, Rieu, II, p 738

fol 1^b. Qasidahs in praise of the Imâms and others
Beginning —

کرده ام نام حدا مطلع دیوان سا
مطلعی ... ، عالم نه ارین نام حدا

fol 43^b-45^a Elegies on the death of Muhammad Rafî', Mîr Taqî Majlîsî and others, Qitâhs relating to several contemporary events and on the death of آقا رسنداي حوسویس آقا صای and مسرا.

fol 40 معمای or Riddles

Beginning — ،

مسکاند هر صاح ای مهر برح دلیری الح

fol 50 ماسی نامه, consisting of several short Maṣnawis

Beginning — ،

دلار مرده نامد که بورور مدد

fol 81 حصا و مدر Fate and Destiny

Beginning —

ام روری ار روس رواي

حو گل نارک حالي خرده داني

fol 101^b Gazals in alphabetical order

Beginning —

حرسي و ولی بحق راه مدان حدانا

ار در معرفت در آ عالم کربنای را

fol 144 Γαρδس

Beginning —

نامه بن ندهد حسن برخور او را

که دام رلک بود داده مسور او را

fol 202^b Ruba is in alphabetical order

Beginning —

مرمان بر ابردم ناعام حدا

مداح سمرم ناعام حدا

Written in ordinary Nasta ḥaq

Not dated apparently 19th century

No. 369.

fol 459, lines 12, size $9\frac{1}{4} \times 5\frac{1}{2}$, $6\frac{1}{2} \times 3\frac{1}{2}$.

دبوان حوانا

DÎWÂN-I-JÛYÂ.

Muzâ Dâîâb, with the takhallus Jûyâ, was born in Kashmîr, but his father Mullâ Sâmîî was a native of Persia. Jûyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Mâidân Khân), who governed Kashmîr during three terms of office, from A H 1070–1116 = A D 1704. His brother was also a poet, and composed verses under the takhallus Gâyâ. Gâni Beg Qubûl and Mullâ Sâti' were the pupils of Jûyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fitrat and Sâ'ib, and according to the author of the Riyâd-us-Shu'arâ, fol 92^b, he enjoyed the company of the latter-named poet and Tâlib Kalîm. He died in A H 1118 = A D 1706.

fol 1^b Qasîdahs without any alphabetical order
Beginning —

مرا حه حد سا لا الله الا الله
کها من و تو کها لا الله الا الله

fol 80^b Gazals in alphabetical order
Beginning —

الھل ره سما موي حود اين مدھوس عامل را
در درك ، حامه رد . داع حون طاؤس کي دل را

fol 381^b–389^b Qit'ahs and târikhs relating to some contemporary events

fol 389^b–459^b Rubâ'is
Beginning —

الله طد . اس ، کار الھي را
مسري نمود نعم ، آگاهي را

fol 434^b–459^b Short Masnawîs
Beginning —

سم الله الرحمن الرحيم
راه نایدہ امید و دم

Written in a beautiful Nasta'iq within gold ruled borders and illuminated frontispiece

Not dated apparently 18th century

No 370

fol 440 lines 11 size 11 x 7 6½ x 3½

دیوان نور حکیم عالی

Mirza Nur ud Din Muhammad with the takhallus *Ali* whose relatives were known as expert physicians of Shiraz was born in India In A.H. 1104 = A.D. 1692 he received the title of *Nemat Khan* and subsequently that of *Muqarrab Khan* from Aurangzib while in the reign of Bahadur Shah he was honoured with the title of *Danishmand Khan*. According to the author of the *Hamiyah Bahar* fol 63^b (composed A.H. 1136 = A.D. 1723) he died in the third year of Bahadur Shah's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For further particulars see Ricci i p 268 n pp 703 71 706 and 800 m p 1049 Sprenger pp 126 151 and 3-8 Elliot Hist of India vii p 200 Etho. Bodl Lib Cat, Nos 1157-1160 etc. Etho. India Office Lib Cat Nos 1669-1671 etc etc

I

Prose preface identical with that in Etho. Bodl Lib Cat Nos 1157 and 1158 and in Etho. India Office Lib Cat Nos 1660 Art. 3 Beginning —

حصار افراي للد سفن اكسرا ، الح

II

Qasidahs Gazals Qit'ahs Rubais Masnavis and satirical poems beginning as in Etho. India Office Lib Cat loc cit —

سماي ناد ا در مصواع فسم الله دیوانها الح

III

fol 210^b Masnawî, beginning as in Ethé, India Office Lib. Cat., No 1659, Art 6 —

بُند و سکر او را که هر چه هسب اروم ، الح

IV.

fol 257^b

وماجع و ح قلعة بدر آناد

A satirical account of the siege of Naydarâbâd, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Sha'bân, A.H. 1097, beginning as in Ethé, India Office Lib. Cat, loc cit

دمی که مدرّس کساؤ ، صح الح

Lithographed in Kânpûr, A.D. 1870, and printed in Lucknow with marginal notes by one Maktûb Ahmad in A.H. 1259

Written in fair Nasta'lîq, within coloured borders

Not dated, apparently 19th century.

No 371.

fol 362, lines 15, size 9 $\frac{1}{4}$ x 6 $\frac{1}{4}$, 7 x 3 $\frac{3}{4}$

The same

Preface, beginning as in the preceding copy
fol 13^b Beginning of the dîwân

سا اي حامه سم الله سر کن راه مظلمرا
برآر اردامن حرم ، آفما ، ار نمه کوک ، را

fol 272^a و ماجع بدر آناد

fol 336^a کد حدائی حسن و سوچ , "The wedding of beauty and love," in prose and verse, beginning as in Ethé, India Office Lib. Cat., No 1659, Art 4 —

حدیث سوچ مسدر ، ابایم الح

Written in ordinary Nasta ḥaq by دیوب خد کار at the request
of one محمد ناصر حان *

Not dated apparently 19th century

No 372

fol 100 lines 12 size $7\frac{1}{2} \times 5\frac{1}{2} \times 3\frac{1}{4}$

دیوان حالص

DÎWÂN-I-KHÂLIS

Mirza Sayyid Husayn who adopted the poetical title of Khalis was of a Persian family and came to India during the reign of Aurungzib and was honoured with the title of Imtiyaz Khân by that emperor. He was also entrusted with high offices by Bahadur Shah and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see Sprenger pp 111 121 141 150 and 460 W Pertsch Berlin Cat pp 937 and 938 Et the India Office Lib Cat Nos 16,2 and 16,3

fol 1^b Preface

Beginning —

لهم مسي حون مسان فار سام قد حلوه رحابي الح

The preface is followed by Ghazals Fards and Rubais arranged in alphabetical order

Beginning —

حان دارند مسو وصل سم الله حوانها الح

Written in fair Nasta ḥaq

Not dated apparently 18th century

No. 373.

fol. 275, lines (central column) 17, (marginal column) 24,
size $11 \times 6\frac{1}{2}$, 8×4

دلکشا نامه

DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metie of Firdausî's epic poem Shâh Nâmah. It is also known as Mukhtâr Nâmah. مختار نامه By Â'âd

Beginning with a long preface

سند سپاس و سپاس خداوند متعالی از ادراک حواس مسرة
از مقام قیام را سرایم ال

The poem itself begins thus on fol 5^b —

سام خداوند لیل و نهار
خدای نهان حلق آسکار

The title of the poem occurs thus on fol 10^b —

حو دو رام این ناده در حام کرد
حرد دلکشا نامه اش نام کرد

The author gives out his name thus on fol 6^b

بعلص گر آراد دارم حه سود
که ارم رمایی رهائی سود

In the prologue, fol 10^a, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as Wahshî, Saydî, Zulâlî, 'Uîfî, Qudsî, Sâ'ib, Zuhûrî, Firdausî, Bâdil and Jûyâ.

In the following verses, fol 10^b, the author says that he commenced this work on Thursday, the 7th of Safar, A.H. 1131 = A.D. 1719

حوم اسدا کردم این نامه را
 سام سدا ولد رز حرا
 ره چرب شر را و صد و سی و بیک
 سه بود تَمْنَی بی دیب و سل

and that it took him six years in completing the poem (fol 215^b) —

تَمْنَی این نامه دلکشا
 دم پهنس میل من رلچها

Dr Rieu in his Persian Cat n p 70^a as well as in his Supplt No 336 in noticing the continuation of Bihil's Hamlahi Haydari (see the following No) and in dealing with the present work Dilkuhi Namah on p 71^b at first confounds the author of these works with the celebrated Gulam Ali Azad of Balgram and later on under his

Additions and Corrections pp 1091^b-1092^b while correctly suggesting that at the time of the composition of the Dilkuhi Namah Azad Balgrami (b A.H 1116 = A.D 1704 and d A.H 1200 = A.D 1782) was only fifteen years of age again wrongly attributes the authorship of the aforesaid two works to Mirza Arjunmand Azad son of Abdul Gani Beg Qibul who belonged to a noble family of Kashmir noted for its learning

Qabul at first received his training from Qāim Khan Mukhlī of Kashmīr and later on from Darab Beg Jāya Kashmīrī who died in A.H 1118 = A.D 1706 (see this Cat No 36^a) In a very short time Qibul rose to great eminence and besides a large number of pupils who after his name became known as قبولی, he left several sons two of whom viz the aforesaid Mirza Arjunmand Azad and Mirza Kiranu (d A.H 1155 = A.D 1742) became known as poets of great note and celebrity Another son of his Mirza Muhtaram was also a poet of some distinction (see Hamishah Bahar fol 84^b) Qabul spent a long time in Delhi in the company of Hidayat Ullah Khan Kashmīrī who received the title of Sa'd Ullah Khan from Bahadur Shah After this emperor's death he attached himself to the service of Sayyid Silbat Khan of Farrukh Siyan's time and died according to the author of the Gul-i-Rana fol 229 in A.H 1139 = A.D 1726

Now Dr Rieu's assertion that the author of the aforesaid two works is Mirza Arjunmand Azad seems to be erroneous on several grounds

Mirza Arjunmand (the second son of Abd ul Gani Beg Qibul) who at first adopted the poetical title of Azad and subsequently changed it for Junān حسون, died, according to the authors of the Gul-i-Rana

and *Suhuf-i-Ibrâhîm*, in A.H. 1134 = A.D. 1721. So it seems quite improbable that this Azâd could have taken a part in the composition of the *Dilkushâ Nâmah* which was completed in about A.H. 1137 = A.D. 1724, that is, three years after Ajumand Azâd's death.

Again, Dr. Rieu has himself correctly admitted in several places that Muzâ Ajumand Azâd and his father belonged to Kashmîr, and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the *Dilkushâ Nâmah*, the author, while expressing his annoyance with India and particularly with Kashmîr, distinctly says in the following verses that he originally belonged to Teheran, to which place he fervently prays God to grant him a return —

اہر ان کے اصل براد من ام۔
رسابی مرا کان مراد من ام۔
کسیر دلگر دیگر میان
رہنم بر آور نایران رسان

The above facts obviously prove that the author of the aforesaid two works can neither be Gulâm 'Alî Azâd nor Muzâ Ajumand Azâd. Nor are we justified in ascribing the works to another Kashmîrian poet, Muhammad Muqîm, who also adopted the takhallus of Azâd, was a pupil of Hajî Muhammad Sâlim Aslam, and died, according to *Gul-i-Râ'îâ*, fol. 34^b, in A.H. 1150 = A.D. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same Azâd, as it would appear from the following verse of the continuation of the *Hamlah-i-Haydarî* (next No.), in which the poet refers to his work *Dilkushâ Nâmah*

من ار دلگشا نامه حویسن
ردم در همان گرده لا، سخن

Now, at the beginning, where the continuation of the *Hamlah-i-Haydarî* in the following copy commences, the name of the author is written thus on a gilt ground —

اسدای ملھماں اُن باری مسلم محدث صادق تخلص
آزاد

Again, towards the end of the *Dilkushâ Nâmah*, we find two Qit'ahs giving the date of Muzâ Muhammad Sâdiq Azâd's death in A.H. 1159 (A.D. 1746). One of these Qit'ahs, written on the margin, was, as it

would appear from the handwriting written in the same year (A.H. 1159) in which the copy itself was transcribed

The first Qit ah runs thus —

مردا صادق ۱۰۰ هار کمال
 کوی ۲۰۰ ار مصداقان ریود
 همکله ۳۰۰ کس دوران سد
 در رمانه ران آزاد بود
 سرح او این سس که ار صدق نقس
 اهل سب ۴۰۰ بی رامی سود
 لامه مصارد را حون نظم کرد
 رسنه و مسان مسح را برمود
 حامه او محقق دانسوری
 ریک ار آسه دل می ردود
 مصال ناریح وفات او علم
 کرد بصریر او نسب رفت روی

The marginal Qit ah runs thus —

تاریخ وفات مردا صادق از اراده حکمرانی کسر ۱۰۰ ر خلام

— ۵ —

معان کر آسمان سداد رفته
 کل ناخ مسح بو ناد رفته
 حکمر حون عالمی گردیده دین خشم
 ولی اورینی حیان دلساد رفته
 مرسیس حکم مدد ^(sic) ناریح
 ردوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the *Dilkusha Namah* and of the following continuation to Badil's *Hamlah-i Haydari* is Mirza Muhammad Sadiq Azad. Unfor-

tunately none of the Persian Anthologists mention the name of Muhammah Sâdiq, with the takhîlus Âzâd, and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmîr, where he composed the present work in about A H 1137 = A D 1724, and subsequently the following continuation to Bâdîl's Hamlah-i-Haydarî

In the following colophon we are told that this copy was written in Kashmîr on Monday, the 22nd of Shawwâl, A H 1159, in the 29th year of Julûs (probably in the reign of Nâsu-ud-Dîn Muhammad, who reigned from A H 1131-1161 = A D 1719-1748)

Written in a fair Nasta'liq, within gold-ruled borders The headings are written in red

No 374.

fol. 373, lines 25 (in 4 columns), size $12 \times 7\frac{1}{4}$, 9×5

بدری ملـ

HAMLAH-I-HAYDARÎ.

A poetical account of Muhammad and the first Khalîfs chiefly based on the Ma'ârij-un-Nubuwat of Mullâ Mu'in-ul-Mîskîn, by Bâdîl, with a continuation by Muhammad Sâdiq Âzâd, and not by Muzâ Ajumand Âzâd, as wrongly asserted by Dr Rieu (see the preceding No in this Catalogue)

Beginning —

سام حداود سبار بخس

حرب بخس و دین بخس و دبار بخس

Muzâ Muhammad Râfi' Khân, with the takhallus Bâdîl, was the son of Muzâ Mahmûd Mashhadî According to Gul-i-Râ'nâ, fol. 55^a, Bâdîl was descended from حواحد سمس الدن صاحب دیوان Bâdîl, though born in Delhi, belonged to a noble family of Mashhad, and his relatives held high positions under the Mughal Emperors of Dehli His uncle, Muhammad Tâhir, afterwards Wazîr Khân, came with Mirzâ Mahmûd to India and attached himself to the staff of Prince Auangzib, who, after his accession to the throne, made Tâhir by turns the Subahdâr of Burhanpûr, Akbarâbâd and Mâlwah, till he died in Mâlwah in

A H 1088 = A D 1671 His other uncle's sons Nūr ud Dīn Muhammād Khān and Kifayat Khān came to India and obtained titles and high offices under the Mughal throne Nūr ud Dīn Muhammād Khān was appointed as Diwan of Burhanpur and died in Aurangabad A H 1120 = A D 1714 while Kifayat Khān attached himself to the staff of Prince Muizz ud Dīn and subsequently was sent to Kashmīr as مداروغہ سوناپت، where he died in A H 1139 = A D 1726 Badīl's father Mirza Mahmūd also obtained high distinctions in India and the places مصمود نورہ بھالیور واقع اور لگاناد were named after him and he lies buried in the latter named place Badīl at first was attached as Diwan to the staff of Prince Muizz ud Dīn whose mother was his own sister and later on was appointed as governor of Guwahīr and then of Īāns Barely After the death of Aurangzib Badīl lost his appointment and began to lead a retired life in Dehli till he died there according to Culī Rūnā in A H 1123 = A D 1711 This date of Badīl's death is also given by Siraj Sprenger Oude Cat p 150

Badīl did not live to finish the poem but died shortly after writing the account of Usman's assassination According to the author of the Khulasat ul Kalam fol 56^b one مسد ابو طالب قدرمکی، فاصل السالل مسر ابو القاسم قدرمکی اصفهانی, a sister's son of Ali from the point at which Badīl had left off It so happened that in A H 1135 one Najaf who had long entertained the idea of completing the work came across Talib's history of Ali which he added to the end of Badīl's poem thus completing the account with uniformity

See Rieu n, p 704 Sprenger Oude Cat p 368 Ethé Bodl Lab Cat Nos 390 518 and 519 Ethé India Office Lab Cat No 900 W Pertsch Berlin Cat p 533 and Mohl Preface to the Livre des Rois p lxxvii note

Another poem of the same title حملہ حیدری and in the same metre composed by Mulla Bāmun Ali Kunāmī with the tals Raji by the order of Shahzadah Ibrahim Khān in A H 1220 has twice been lithographed in Persia A H 1264 and 1270

See Rieu loc cit Sprenger p 540 Ethé India Office Lab Cat No 900 and W Pertsch Berlin Cat p 534

The Hamlah i Haydarī of Badīl has been lithographed in Lucknow A H 1267

No copy of the Hamlah i Haydarī in this Library contains the continuation by Najaf

The continuation by Mirza Sadiq Azad begins thus on fol 296^b marked by a beautifully illuminated frontispiece —

سای که سر دو مر نامه مام
حداود لوح و علم را میزام

In the prologue Sâdiq Âzâd says that after finishing his *Dilkushâ Nâmah*, Muhammad Fakhî-ud-Dîn, a cousin of Bâdîl, requested the author to complete the *Hamlah-i-Haydârî* which was left unfinished by Bâdîl.

This splendid copy, written in a fine *Nasta'liq* with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwân with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS contains about forty miniatures in the Indian style.

Not dated, apparently 18th century

Presented by Nawwâb Nasîr Husayn Khân of Patna

No. 375.

fol 346, lines 23 (in 4 columns), size $11\frac{3}{4} \times 7$, 9×5 .

The same

Another copy of Bâdîl's *Hamlah-i-Haydârî* with the continuation by Sâdiq Âzâd

Beginning as above

The continuation begins as in the preceding copy on fol 302^b

Written in a fair *Nasta'liq* within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style

Not dated, apparently 19th century

The MS once belonged to Nawwâb Vilâyat 'Alî Khân of Patna.

No. 376.

fol 392, lines 21 (in 4 columns), size $11\frac{3}{4} \times 7\frac{1}{2}$, $9 \times 5\frac{1}{4}$.

The same

Bâdîl's *Hamlah-i-Haydârî* with the continuation by Sâdiq Âzâd
Beginning as above

Written in a clear Nasta'liq with a sumptuously illuminated full page 'Unwan' Fine Indian miniatures

Dated A.H. 1252

A note at the beginning says that this copy once belonged to Sayyid
Safdar Nawwâb of Latnâ

* * -

No. 377

fol. 333 lines 21 (in 4 columns) size 10½ x 6 ½ x 1

The same

Another copy of Bâjîl's Hamlah-i-Haydarî without any continuation

Beginning as above

Written in ordinary Nasta'liq within gold borders

Not dated apparently 19th century

— — — — —

No. 378

fol. 315 lines 11 size 9 x 4 ½ x 1 ½

دیوان عامل

DÎWÂN-I-'ÂQIL

This 'Aqil whose original name was Humarwar Khan must not be confounded with his contemporary the celebrated 'Aqil Khan Râzî the governor of Delhi in Aurangzeb's time, nor with the two other poets of the same takhallus namely, Khwâjah Muhammad 'Aqil brother of Khwâjah Kamîl and Sulhunwar Khan 'Aqil of Kasîmî all of whom were poets of more or less distinction and flourished in the 12th century of the Muhammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Aqil Shahjahanabâdi. He devoted almost his whole life to the service of the distinguished Nizâm ul Mulk Asaf Jâh (d. c. 1161 = A.D. 1718) of Aurangzeb's time and in the first year of Farrûkhzâî's reign (c. 1124 = A.D. 1711) when Nizâm ul Mulk was transferred to Aurangâbâd, the poet accom-

panied him thither and subsequently went to Shâhjahânâbâd, where he died about the middle of the 12th century A.H.

See Majma‘-un-Nafâ‘is, vol. II, fol. 332^b, Khazânah-i-‘Âmînah, fol. 264^a, Gul-i-Râ‘nâ, fol. 174^a, Nata‘ij-ul-Afkâr, p. 306, Maâsir-ul-Umarâ, vol. III, p. 847

Contents

Gazals in alphabetical order beginning on fol. 1^b

گواهی مسند هد عالم بوحدت ، دا ، بجهون را
که حاصب ، یکی ناسدر ره دلین حرو معجون را

This copy ends with five Rubâ‘is, the first of which runs thus on fol. 347^b

در راع حوان آن تیگه ، فنا می آید
صد حاک نه ، عصها می آید

Written in ordinary Nasta‘liq

Not dated, apparently 19th century

No. 379.

fol. 170, lines 14, size $9 \times 5\frac{1}{4}$, $6\frac{3}{4} \times 3\frac{1}{2}$

نیوان نجاد

DÎWÂN-I-NAJÂT.

Mî ‘Abd-ul-‘Al, with the poetical title Najât, was the son of Mî Muhammad Mu‘min, and belonged to a noble Sayyid family of Isfahân. He at first entered the service of Muizâ Habîb Ullah as his Sadî, and subsequently attached himself as a munshî or secretary to Shâh Sulaymân and Shâh Sultân Husayn.

Tâhî Nasîâbâdî, fol. 204^b, who speaks of Najât in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than Nijât. The same Tâhî further adds that Najât was of marked Sûfic character and commanded the respect of the high personages of his age. But the author of the Riyâd-us-Shu‘arâ, fol. 432^b, while admitting that Najât was highly honoured by the

nobles and learned men of Isfahan severely condemns his debased style and the vulgar diction in which the author says the poet equally shared the blame with Zulab Shaukat Bukhari and others. Najat died in about A.H. 1126 = A.D. 1714. See Rieu p. 821^b where this date is misprinted as A.H. 1026.

Besides the diwan Najat also left a *Masnawi* entitled گل، on the art of wrestling. See Rieu *loc. cit.* and Sprenger Oude Cat., p. 12. Khan Arzū wrote a commentary on this *Masnawi* of Najat.

Beginning of the diwan as in Sprenger *loc. cit.* —

گرثتم مهر خاموسی رل طبع سخنان را
زدم بر مر گل طغای سم الله دیوان را

² Written in ordinary Nastaliq

Dated the twenty third year of Muhammad Shah's reign

No. 380

fol. 308 lines 1, size 9 x 5 6 x 2½

دیوان سالم

DÎWÂN-I-SÂLIM

Haji Muhammad Aslam, with the *takhallus* Salim was a Hindu Brahman of Kashmîr. He embraced Islam under Aurangzib. It is said that the poet Muhsin-i-Fani of Kashmîr (*d. A.H. 1081 or 1082 = A.D. 1670 or 1671*) adopted Salim as a son and trained him in the art of poetry in which Salim gained skill in a short time and became known as one of the eminent poets of Kashmîr. He attached himself to the service of Prince Muhammad Azam Shah poems in whose praise are found in abundance in the diwan and by whose permission he performed a pilgrimage to Mecca. After the death of this prince Salim passed his last days as a chronicler of Shah Azam in Kashmîr and died according to Gul-i-Rana fol. 12, Suhuf-i-Ibrahim fol. 405^b Nishtar-i-Ishq fol. 828 and Natarij ul Afkar p. 218 in A.H. 1119 = A.D. 1707. Dr Rieu in his index p. 1178 followed by Dr Lüthe in his Bodl. Lib. Cat. No. 1166 places the poet's death in about A.H. 1130 = A.D. 1717 but we cannot account for this date.

Contents

fol 1^b Gazals in alphabetical order

Beginning —

ای ذا ، نو مسداه همه اناره بان را

وی امسم تو مسدر همه اینهای همان را

fol 234^b Rubâ'is

Beginning —

در مسایه کمیه و بجهها بود سبی

دل داسه حومه مسخار مرناه روی

یکشد حوریسمان دلو ررم

در حلقه نکام دل کسدم دهی

The number of Rubâ'is is about four hundred and fifty

fol 262^b Mukhammasât

Beginning —

ناریبی ناریس ای ناریس دلدارهی الح

fol 266^b A Masnawî entitled, according to Ethé, Bodl Lib Cat, No 1166, گنج معاوی, and composed, according to the following chionogram (not found in our copy) quoted in the said catalogue, in A H 1082 = A.D 1621 —

لحو ناریح ابن گنج معاوی

رد لحو سعده درد نهای

See also Sprenger, Oude Cat., p 554, where the poet is confounded with Lutf Ullah Sâlim, who died, according to the author of the *Riyâd-us-Shu'arâ*, fol 190^a, in A H 1089. —

The Masnawî begins thus in this copy —

الهی حاطر بی آرزو ده

سایم را ندریا ده ، و ده ده

Cf Ethé, Bodl Lib Cat., *loc cit*, where the second part of the above verse is different

The Masnawî concludes with the following line

حو مسالم هر که مسد در وصل فای

کند سیر نهیس بخاودای

fol 216 Blank

fol 296^b A long Qasidah ending in letter ش in imitation of
Khaqani

Beginning —

دل من کهیه شواه ، سور عشق حمایس الح

fol 300 Another Qasidah ending in letter س

Beginning —

ای لاثان صاح الصرحد مصرا ، الح

fol 303^b-304 Blank

fol 304^b A series of Qasidahs mostly in praise of Vazam Shah
Beginning —

حذا مسد نسہ رنگ ، ای فخر اوح گرال

fol 315^b Qitâhs with chronograms the dates of which range from
A.H. 1014 to 1118

fol 342 Short Masnawis in praise of horse sword, etc and
description of Naurûz and Íd festivals The first begins thus —

تعالی الله عه لسع نصرت ا . این

(ه) قدرت عه دمس قدرت امس این

fol 354^b A Masnawi introduced by the heading begins thus —

تسای خان کردن گناه امس

درین موسم که نصل عد گاه امس

There is a large lacuna immediately after the sixth line of the
above Masnawi, while fol 355 abruptly opens with the following line
of another Masnawi in praise of the horse —

سود آن مسکرو حور عرام

لگردد ترا در بحر لعلس تمام

The last line of the Masnawi with which this copy ends runs as
follows —

که هم رویق دین سود آسکار

هم ار ناغ دنا کید کل بهار

A large number of detached verses, Gazals and Rubâ'is, are written on the margins

Written in a clear Nasta'lîq, with an illuminated frontispiece and an ordinary double-page 'unwan'. Some folios at the beginning are placed in new margins

Not dated, apparently 19th century

No 381.

foll 515, lines 25, size $16\frac{1}{4} \times 10$, 11×6

سِدَلْ كُلْيَّا

KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Mîrzâ 'Abd-ul-Qâdir Bîdil, in two volumes, written only one or two years after the poet's death

Mîrzâ 'Abd-ul-Qâdîn, with the takhallus Bîdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mîrzâ 'Abd-ul-Khâliq. He was of Turkish origin belonging to the Chagata'i tribe of Arlâs (Rieu, p 706 reads Arlât), but was born in 'Azîmâbâd (Patna) in A H 1054 = A D 1644, for which date the word اسما is a chionogram. Having lost his father at the age of five, when he had only finished the reading of the Qu'iân, Bîdil was left under the care of his uncle Mîrzâ Qalandar. At the age of ten he finished the Kâfiyah and had just commenced the Sharh-i-Mullâ Jâmî, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the Gul-i-Râ'nâ, fol 56^a, says that the poet at first adopted the takhallus of Ramzî, but one day, while he was reading the preface of Sa'dî's Gulistan, he was attracted by the following line of the Shaykh—

سِدَلْ ارَبِي سَانْ مَهْوِيدْ نَار

and from that day the poet changed the takhallus Ramzî for Bîdil. At first he attached himself to the staff of Prince Shujâ', the second son of Shâh Jâhân, and later on entered the service of Muhammad A'zam Shâh. Being possessed of a wonderful genius Bîdil soon became the

master of Persian and Turkish languages and was honoured with the mansab of five hundred. He travelled to Bengal Behar and Orissa and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He therefore gave up the imperial service and began to lead a retired life in Dehli where he died on Thursday the 4th of Safar A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power he is described by his biographers as a great giant of his age.

For notices on the poet's life see Khazanah-i Amrārah fol. 115^b Riyād ush Shūara fol. 65^b Mirat ul Khayil p. 459 Sarkhwush fol. 6^b Nataj ul Afkar p. 75 etc. See also Sprenger Oude Cat pp. 119 213 and 378-380 Rieu u. pp. 706 and 707 W Pertsch p. 80 and Berlin Cat pp. 938-941 Rosen Persian MSS. pp. 167 Gracin de Tassy Histoire de la littérature Hindoue i. p. 312 Ethic Bodl Lib Cat Nos 1169 and 1170 Ethic Ind Office Lib Cat Nos 1676-1686 etc.

The complete works of Bidil are said to amount to between ninety and a hundred thousand lines. The author of the Gul-i Ra na fol. 57 enumerates thus the following works with the number of lines contained in each —

کلیات میرزا بود و هزار سب ناین ده ل
سخه عرمان در نهر حدیثه حکم سایی که از عده نص
میرا رس

وانی مصراج ناریح حسم نافعه
هدنه دو الحالل والاکرام
نارده هرار،

طلسم حرب در نصر بو ۰ دلحا
چهار هرار سب

و در همس سخه طور معرب ۰ من حالات و حضورها
کوه ان سراس که همراه سکر الله خان موحدار انها سر برده
بود سه هرار سب

سایی نامه ۰ ی نصیط اعظم در هرار سب
سخه المهمس در مدمب کسیعا تکه رار سب

تره ح سد حوا ، فخر الدین عراوی هرارس ،
 و ساید و ترک ، سد و مقطعاً ، و نوارح و محسناً ، و مرتع و
 مسراد و اسغار صایع هرارس
 هرلسا ، شه هرارس
 ریا ، چهار هرارس ،
 حار ح سر رده هرارس ،
 خرلسا ، بساه و سد هرارس

Contents of the dîwân

I

fol 1^b

حار ح سر

A prose work interwoven with verses, divided into four sections, called سر . In this Bidil vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, e.g. مولانا سعی کمال مساه ملوك مساه ماسم مسرا قلندر مساه ماسه، and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions

Beginning

حداویدا ریان معدور هر صرفه مرائیس ، عذر هر ره درایان

لندیز .

The work concludes with the following two chronograms, expressing the date of its completion —

نهیں ، افسوی ار اعماں بردا ،
 کہ ار افراد هر ح سر فارف
 دوم در اہماع حار ح سر
 تھومنے نوں حون رنگ ، ار صفا رو ..

The colophon runs thus —

لهم سهر دی حمه سنه ۱۱۳۲ نکهوار و نکصد و مسی و حار
ھنری بخط احقر العیاد محمد واریت بن محمد ناصر الصدقی
ناسیام رسند

II

fol 109^b

رفاعت سدل

Most of these letters are addressed to his patron Shul r Ullah Khan (d. A.H. 1108 = A.D. 1606) and to the Amir's two sons (1) Mir Karim Ullah later on Aqil Khan and (2) Shul u Khan

Beginning as in Rieu p 811 —

عصر مرائب حمد و سا ۱ م نارگاه صدی الح

III

fol 143 Preface to the old or the first diwan of the poet
Beginning as in Ethe Ind Office Lib Cat No 1676 —

حمد مدد عی که بزدد انعاماً هی موحدات نصرة

This diwan consists of Qasidahs Qitahs Rubais etc without any alphabetical order

The first Qasidah begins thus —

سام آن صمد نمکوئه نکا
که کرد کون و مکان را نعرف کن سدا

fol 195^b سنه المہومین or Warnings to the Alchemists
Beginning —

ای مہوم در هوای کسما الح

fol 205^b ربا عنای هرل or Satirical Rubais
Beginning —

ناران در رویگی ره رسر رسا الح

fol 215^b Gazals in alphabetical order
Beginning —

ناوح کرنا کر بھلوی حیر امس راه ایا

The colophon is dated 7th Muharram, A.H. 1136
 Scribe, the same, مُحَمَّد وَارِد بْنُ مُحَمَّد نَاهُر.

No. 382.

fol. 337, lines 25, size $16\frac{1}{4} \times 10$, 11×6

The same.

This volume is the continuation of the preceding copy and is written by the same scribe

I.

Rubâ'is in alphabetical order
 Beginning

آنکس که میزه اس ، ار ا ، و گل ما ال

Dated Sha'bân, A.H. 1136

II

fol. 112^b

طور معروف ،

A mystical Masnawî illustrated by anecdotes
 Beginning —

طیس فرموده سرف ناله ته سال

ر تحریک نفس وا مسکن نال

The title of the poem occurs thus in the third line from the beginning —

ر طور معروف معی موابایم

لحدین کوہ می ناری صدایم

Again, towards the end on fol. 125^a

سنس آحر این مکبو ، مسطوم

راور معروف ، گردید موسوم

Dr Ethe in his India Office Lib Cat No 1686 makes a serious blunder in noticing that the طور معرفت begins with the following line —

سوای ر محل هستی
دی سانه بھی دمی

In the first place it must be remarked that the above line at once suggests that it is the beginning of a *Hikayat* while as a general rule all Muhammadan writers begin their works with حمد or توحید

Again on comparing with our copy we find that the above line is only an opening line of a *Hikayat* belonging to the middle portion of Bidil's other *Masnawi* entitled حرمان (see below)

Dated Dulhijjah A.H. 1136

III

fol 126^b

مخط اعظم

Another mystical *Masnawi*

Beginning with a prose preface —

حمد نساه آمریکی کہ مسناہ ۲۸۰ انسانی را اد نساه کرما
سی آدم خلو مقاہر طہور نسمد

The *Masnawi* itself begins thus on fol 128^b —

حوش آدم کے در برمگاہ قدم
سی نود بی نسا و ۲۰ و کم

Dated Shawwal A.H. 1136

IV

fol 189^b

طلسم حرب

An allegorical *Masnawi* composed according to Sprenger p 379 in A.H. 1125 = A.D. 1713

Beginning —

نام آن کے دل کامناہ اوست
نس کرده مساع ناہ اوست

V

fol 226^b

حِرْمَان

Another mystical Maṣnawī, composed in A.H. 1124 = A.D. 1712
Beginning

حسن ارمیس ، حاکم آدم ریس ،

آنقدر حون که رنگم ، حالم ریس ...

Cf Rieu, p. 707^a, where the word حَمْن is wrongly substituted for حَسْن

Dated Jamādī II, A.H. 1136

Both the copies are written in a fair Nasta'liq by the same scribe,
محمد وارث، بن محمد ناقر السدیعی

No 383.

foll. 192, lines 15, size $9\frac{1}{2} \times 5\frac{1}{2}$, $7\frac{1}{2} \times 4$

دیوان بیدل

DÎWÂN-I-BÎDIL.

Containing a collection of Gazals arranged in alphabetical order
Beginning

ناوح کز بھلوی عھرم ، راه ایسا

Written in a fair Nasta'liq, within gold-ruled borders
Not dated, apparently 18th century.

No 384

fol 125 lines 14 size 10×6 $7\frac{1}{2} \times 4$

The same

Another copy of Bidil's diwan containing Çazals and Rubas in alphabetical order

Beginning —

خسرو حدیث نر لاید، عرمان ما الح

fol 121 Rubas

Beginning —

سدل - ب سور امکان مکسان الح

Written in a fair Nasta liq within coloured borders

Dated Dulqa dah A.H. 1180

Scribe حامد

fol 1^b contains the signature of Sir Gore Ouseley

No 385

fol 200 lines 14 size $12\frac{1}{2} \times 6$ $8\frac{1}{2} \times 3$

رباعیات سدل

RUBĀ'YĀT-I-BĪDIL

A very valuable copy of Bidil's Rubas written eleven years before the poet's death

The Rubas are arranged in alphabetical order and begin thus on fol 1^b —

آنکس که مسراه ا در آب و گل ما الح

The colophon runs thus —

دورو همار ه هر دهم ماه حادی الاولی سه تکرار و تکدد و دو هجرت

Written in a fair Nasta liq within gold ruled borders

•

No. 386.

fol 161, lines 12, size $8\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{3}{4}$

The same

This copy contains a smaller collection of Bidil's Rubâ'îs, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death

Beginning

مدد دو حهان مسراي دا... يكنا

کز نوره ر او بحوسد من و ما

Dated 19th Muharram, A.H. 1115

On fol 1^a the following note, in a later hand, suggests that it is an autograph copy of the author

معظم مردا سدل مرحوم

Written in a Nîm Shikastah

No. 387.

fol 330, lines 17, size 12×6 , 9×4

عرفان

A copy of Bidil's *Masnawî*, called عرفان, noticed above.
Beginning as usual

Written in different hands

Not dated, apparently 18th century

No 388

fol 331 lines 17 size 10×9 $7\frac{1}{2} \times 3$

The same

Another copy of the same حرمان

Beginning as above

Written in fair Nasta'liq

Not dated apparently 18th century

No 389

fol 314 lines 17 size $8\frac{1}{2} \times 5$ 6×3

دیوان علوي

DÎWÂN-I-'ULWI

طاهر الح بی ۱۶۰۰ میں تھا، علوي، Tahir ul Husayni with the poetical title Ulwi According to Tahir Nasrabadı Ulwi originally belonged to Kashan and came according to Hamîshah Bahâi fol 61 during Aurangzib's reign to Kashmir where he died

See Sprenger Oude Cat pp 100 126 and 327-328

Contents —

fol 1^b A long preface in flowery style

Beginning —

لئس سد حسن حال الح

fol 11^b Qasidahs

Beginning as in Sprenger loc cit —

ار ہر دو دیدہ مطلع دیوان حرمتم

سم الله ار نگاہ بر سیان حرمتم

fol 81^b Gazal's in alphabetical order

Beginning —

ریک خعلد ، برد یادش اردل هرمان ما
گس ، بورسند همالس محلع دیوان ما

fol 295^b Rubâ'îs

Beginning —

دالسے بهر حلوه نموده سانرا
حافل تعبر کرده اس و حان را

fol 305^b A Masnawî in the form of

الهي دستان نس نار الس ،
بهر ، تکاهان وحدن ، برس ،

Written in a minute Nasta'lîq

Dated 31d Rabî' I, A H 1110

No 390.

fol 186, lines 15, size $9\frac{1}{2} \times 6$, 7×4

دیوان هر ز

DÎWÂN-I-HAYRAT.

The dîwân is preceded by a prose preface written by one Fakhî-ud-Dîn Ahmad

In this preface Fakhî-ud-Dîn designates the poet as—

بور بسر علم و معرفت المتعلق سلسله هر ، حان
عالی سان المسمی بسررا عایا ، الله العاری الحعائی الاماری
المهارا ، بسطا ، مصور حان

and says that for a long time he was contemplating the collection of the poetical works of Hayât into a dîwân, but it so happened that

when Muazzam Bahadur Shah left Shahjahanabad to fight Azam Shah (in A.H. 1119 = A.D. 1707) the former left behind the works of Hayrat. On his return after the victory Bahadur Shah made an enquiry for the works of Hayrat but they were lost. So Fakhr ud Din who was an ardent admirer of Hayrat after diligent search managed to gather some of the poet's works and added to them the poet's verses which the author (of the preface) had retained in his memory.

The preface begins thus on fol. 1^b —

حمد نعم و سای نمود مر صانعی را که نی نوع انسانرا از
الواع موحد داد الح

fol. 4^b Qasidahs

Beginning —

له لرتو حورسید حسن بی تفسیر
که مسد عالم ارواح و - م در تاسی

fol. 31^b Gazals in alphabetical order

Beginning —

نه حورسیدا طالع صحمد م فسان ندا
که ار نیر مستود او سری کرد آسمان ندا

fol. 171 Rubais

Beginning —

آن داب حسی که ه حی مطلق
ار درک عقول و فهم آمد مغلق

Written in good clear Nasta liq

Dated 14th Shaaban A.H. 1139

Scribe محمد متذوق

No 391.

fol 119, lines (central col) 15, (margin col) 24,
size $9\frac{1}{4} \times 6\frac{1}{2}$, $8\frac{1}{4} \times 4\frac{1}{4}$

دیوان شهرزاد

DÎWÂN-I-SHUHRAT.

Hakîm Shaykh Husayn, with the takhallus Shuhîat, belonged to Shîrâz. He came to India during the reign of Aurangzîb and attached himself to the staff of Prince Muhammad A'zam Shâh. He was respected by the nobles of the imperial court and received the title of Hakîm-ul-Mamâlik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyâd, fol 219^a, in A H 1149. See also Nîshîtar-i-'Ishq, fol 962

fol 1^b Gazals in alphabetical order

Beginning

الهی آسای نام هود گردان دنایم را
رسم الله ربیس نحس دیوان ثایم را

The Gazals are followed by some Mukhammasât and Rubâ'îs

A splendid copy Written in beautiful Nasta'lîq, on gold-sprinkled paper The last ten folios are written in a later hand

Not dated, apparently 18th century

No 392.

fol 198, lines 15, size 11×6 , $9\frac{1}{4} \times 4\frac{1}{4}$

روضۃ المتنع

RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muhammad
By Khâdim

In the prologue the poet says that he belonged to Iran but came to India where he did not receive any help from the inhabitants of the country. That his name is Biqar with the takhallus Khadim and that he composed the present poem in A H 1149 = A D 1736.

I am in grave doubts whether the present Author should not be identified with Nazar Beg Khadim of Delhi who was the pupil of Mir Muhammad Afdal Sabit (see the following No.) and died according to Gul-i-Rana fol 99 and Nishtar-i-Ishq fol 630 in A H 1160 = A D 1747. See also Majma-un-Nafais vol 1 fol 138^b.

Ahmad Ali Khan the author of the well known tadkirah Makhzan ul Garaib (composed A H 1218 = A D 1803) and a comparatively modern author also adopted the takhallus Khadim.

Beginning of the poem fol 1^b —

سَامِ حَدَّا مَسْكُمْ اَسْدَا^۱
کَهْ نَمَفْصُدْمِ رَوَدْ كَرَدْ رَوَا

The name of the author and the date of composition of the poem are given thus in the following lines —

نَاهِرْ مَسْبِيْ نَهْ حَادِم^۲
سَرِيفِيْ بَرَادْ وَنَصْرِيْ اَسْ
حَوَنَگَذْ اَرَهَرْ سَاهْ دَهْ
رَالْفَ وَمَاهْ سَعَهْ وَارْبَعَسْ

The title of the poem occurs thus on fol 8 —

رَوَدْ نَقَهْ حَوَنْ نَاهِلْ شَهْ
سَدَهْ نَامْ اوْ رَوَصَهْ ۱۱ ن

The colophon is dated ۱۱۶۴

Written in ordinary Naskh within coloured ruled borders

No. 393.

foll 148, lines 12, size $8\frac{1}{2} \times 5\frac{1}{4}$, 6 x 3

دیوان سابیت

DÎWÂN-I-SÂBIT.

Mîr Muhammad Afdal, with the takhallus Sâbit, was the nephew of Hîmmat Khân of Badakhshân (son of Islâm Khân) who held the post of Mîr Bakhshî under 'Âlamgîr, and died A.H. 1092 = A.D. 1681. Sâbit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No. 391) and other eminent persons of Dehlî, where he spent his last days in retirement and died on the 12th Sha'bân (according to Rieu, p. 709, 13th Sha'bân), A.H. 1151 = 31st June, A.D. 1738. Sâbit's contemporary biographer Aizû, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Sâbit, a person whose learning the age could not replace. Sâbit's son Muhammad 'Azîm (d. 1161) was also a poet of some note and composed verses under the takhallus Sabât.

See Majma'-un-Nafâ'is, fol. 99^b, Riyâd-us-Shu'aîâ, fol. 76^a, Khazânah-i-'Âmirah, fol. 129^b, Gul-i-Râ'nâ, fol. 69^a.

See also Sprenger, Oude Cat., pp. 154 and 578, Rieu, II, p. 709^b, Ethé, India Office Lib. Cat., No. 1701.

Contents

fol 1^b Qasîdahs without any alphabetical order

Beginning

ای که واسسہ حرم، تو بود نام سان

حصہ نامن دعوی کلام تورنام

fol 56^b Short Masnawîs

Beginning

دوئی را سبے در یکسانس راه

ه داسب این ه دار، الله الله

The Masnawîs are followed by another series of Qasîdahs

fol 9^b (folis in alphabetical order
Beginning —

کسد و صحن وصال تو سمع حان مرا الح

The copy ends with some Qit'ahs and Makhannasat
Written in ordinary Na'tiq
Not dated apparently 19th century

No 394

fol 89 lines 14 size 8½ x 6 ¼ x 3

دیوان برهان

DÎWÂN-I-BURHÂN

Aqa Muhammad Salih with the takhîlus Burhan was born in Mâzandaran. In his youth he came to India during the reign of Muhammad Shah (A.H. 1171-1191 = A.D. 1710-1748) and lived an independent life. In the general massacre of Dâhli by Nadir (A.H. 1191 = A.D. 1738) Burhan received several severe wounds of which he died two or three months after.

See Riyad ush Shuhari fol 68 Nâhîtarî I-hiq fol 208 Suhuf-i Ibrahim fol 120 Sprenger p 14

fol 1^b Gîzals in alphabetical order

Beginning —

می درسان فال بگسائد از دیوان ما

کایه رـ بود مر تا پسر قران ما

fol 80^b Rubâis

Beginning —

یا ساد نسب دلم سای تو کند

پرسه تمای لثای تو کند

The Rubâ'is are written diagonally
 Beautiful minute Nîm-Shikastah hand.
 Not dated, apparently 19th century

No. 395.

foli 359, lines 17 (in 4 cols), size 11 × 8, 9 × 6.

دیوان انجاب

DÎWÂN-I-ANJAB.

Bâdi'-ul-'Asr, better known as Hâjî Rabî', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Mushafî, fol 3^b, a native of Spain (اَسْپَان), and is, therefore, sometimes called حَاجِي مُعْرَفِي. He claimed his descent from the great Saint 'Abd-ul-Qâdî Jilâni, and gave out that 'Alî Hazîn was his sister's son. At an early age he came to Isfahân, where he spent thirty years and became the pupil of Muitadâ Quli Beg, surnamed Wâlâ-i-Isfahân, who was attached to the service of Saibuland Khân, and who after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Dehlî, where he met his death at an advanced age. The same Mushafî, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Muitadâ Quli Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a dîwân in answer to Nazîrî Nîshâpûrî in seven days, while it is said that in every new city where he happened to go he left a new dîwân. Of the numerous works of this prolific poet, Mushafî has personally seen an imitation of Nîzâmi's Khamsah, a dîwân of about sixty thousand verses, a big work on the Shî'ah tenets and the tale of the Four Darwîshes, حار دروس، قصه، in prose, all of which, says Mushafî, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the Mahâbhârat, which were also taken away by the Rohillas, and out of which only one volume was brought to Mushafî by a certain person for sale. Anjab was above one hundred years when Mushafî met him last.

See also Hamīdah Bihār fol 10^b Rien n p 711 where a Masnawī called ۱۳ شلک اعظم ۱۴ that poet is mentioned

fol 1^b A prologue preface by a different person who does not mention his name and designates the poet as مالک ممالک دالش و ادب بدین العصر محمد الحب runs thus —

• ای ذکر تو آب و تاب افرای مشن
حاصل ز نمای تو نمای مشن

The preface itself begins thus —

تعالی الله عن آدین مشن بھار ایجاد، که بآب باری
~ من نیال سامہ سوسنر شدہ

fol 2 Qasidahs and Ghazals arranged in alphabetical order
Beginning —

خداوندنا بر امرود آن چراغ آردندم را
کرم کن بر تو نور تجلی ۲۰ و گوئم را

fol 287^a Rubā is.
Beginning —

سرمایه رنگ و بو ۱۰ نم ترا
از پاغ و بھار بر گردیدم ترا

fol 291^b A preface by Anjāb himself to a larger collection of Rubāis

Beginning —

الح
گلدسته درود از گلزار موه و الوجودی توان ۱

Beginning of the Rubāis —

ابن دسته گل که ۱۰۰ تائیدا
سرمایه عار مسوی اهل دید انس

fol 307^b Qasidahs without any alphabetical order
Beginning —

روی تو زلد طعنه گلسان ادم را
دل بر عون کند آسه هم را

fol 342^b Sâqî Nâmâh, with a preface by Anjâb
Beginning of the preface —

سافی نامه که محسن صاحب دلان ار اسنیماع آن بحوش آند الح

عیریل الح ایت
The Sâqî Nâmâh begins thus

خدا داد تا دیسرمن تالک را
دیانبد برخاک افلاک را

Written in a fair small Nîm Shikastah
Not dated, apparently 19th century

No 396.

fol 226, lines 15, size $9\frac{1}{2} \times 5\frac{7}{8} \times 1\frac{1}{2}$

دیوان امید

DÎWÂN-I-UMÎD.

Qizilbâsh Khân, with the takhallus Umîd, whose original name was Muhammad Ridâ, was born, according to his contemporary biographers, 'Alî Qulî Khân Dâgistânî, fol 54^b, and Husaynî, fol 33^b, in Hamadân, but was brought up and educated in Isfahân, where he enjoyed the learned society of Mîrzâ Tâhî Wahîd, Amîr Najât, Fâ'îd Abhâî, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahâdur Shâh, and through the influence of Dulfiqâr Khân, received the mansab of hazâî (one thousand), and by gradual promotions rose to the mansab of chahâî hazâî (four thousand) during the time of Muhammad Shâh. He subsequently entered the service of Nawwâb Nîzâm-ul-Mulk Âsaf Jâh, with whom Umîd came to Dihlî in A H 1148 = A D 1735. When Âsaf Jâh returned to the Deccan, Umîd did not accompany him and passed his last days in Dihlî where he died, according to Riyâd, in A H 1159 = A D 1746. Besides being a poet of some note, he is said to have been an expert musician.

Contents —

fol 1^b *Gazals in alphabetical order*

Beginning —

سراسر همچو میهرو ماہ گردیدم دلما را
ندارد مسل آمسایسی دیدم دلما را

fol 216^b or detached *Mفردات* *verses*

Beginning —

هرگه در کوی یار سفر مسکم ما
حون گرد ناد حاک سر مسکم ما

fol 221 *Ruba'is*

Beginning —

در حسر سقیع ما لبی الله ا
ما سده او نم خدا آگاه است

fol 225 *Mukhammasat*

Beginning —

نامد طاعت دوری مرا له تاب دلتن هم
له رار خود بوانم گفت با کس له ان هم

Written in ordinary *Nastūlīq*

Not dated apparently 19th century

No 397

fol 20 lines (centre col) 21 (margl col) 45 size 9 x 6 6 x 3

The same

A selection of *Gazals* from the *diwan* of Umid

Beginning, a above

Written in a careless *Nastūlīq*

Dated 1715 AH 1215

No. 398.

foll 238, lines 15, size $11 \times 6\frac{1}{4}$, $8\frac{3}{4} \times 4$

كُلْيَّاتُ حُسَيْنِي

KULLIYÂT-I-HUSAYNÎ.

The poetical works of Husaynî

Dr Sprienger, p 430, while noticing a similar copy of Husaynî's Kulliyât identifies the poet with Husayn Dûst bin Abû Tâlib of Sambhal, who adopted the poetical title of Husaynî and is the author of the well-known *tadkîrah* called *Tadkînah-i-Husaynî*, which he composed, according to the following chionogram found at the end of the said *Tadkînah*, in A.H. 1163 = A.D. 1749. But in the following heading of a *tâikh*, fol. 112^a, relating to the construction of the poet's house, he is called مُبَرِّ مُحَمَّدٌ شَرِيفٌ ، الْحَسَيْنِي Mî Muhammad Sharif-ul-Husaynî

تَارِيخٌ تَعَهِّدَ كَرِدَنْ سَدْهُ دَرَگَاهٌ مُبَرِّ مُحَمَّدٌ شَرِيفٌ ، الْحَسَيْنِي حَامَهُ
خُود را

منطقهٔ *حسَيْنِي* را دری مُسَيْبَهٔ مُسَيْبَهٔ نَسَرِ مُحَمَّدٌ شَرِيفٌ Again in the following line of a *Rubâ'i*, fol. 220^a, he refers thus to his native country, Ray

يَا رَدَ ، تُو مَرَا رَدِي لَهَدِ آورَدِي الْحَ

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehlî, was in the service of Farrukh Siyâs and Muhammad Shâh, and was present at the invasion of Nâdîn, whom the poet accompanied to several places in India, that several sons and one daughter, called Qamâl-un-Nîsâ Begam, were born to him, and that he was still alive in A.H. 1166 = A.D. 1752

A series of *tâikhs* relating to numerous contemporary events cover fol. 110^a-140^b. Most of the poems in the beginning are in praise of Farrukh Siyâs, Muhammad Shâh, and various nobles of their court

According to the following chionogram, fol. 2^b, the poet completed the *dîwân* in A.H. 1145 = A.D. 1732

Contents —

I

This section consists mostly of *Masnawis* of different metres and on different subjects with a few *Qasidahs* *Muhhammasi* etc

Beginning as in Sprenger p. 430 —

دیباچہ دیوان ~ پی جو وہ نسی

صد رلک گل حسر ار ان ناع نصی

On fol. 19^b is a *Masnawi* dealing with the story of the Love of Ya'qub Ali Khan Ming Bashi with Sufiyah Begam at Barampuri —

حاسو سدن یعقوب علی حان میں ناسی بر صفحہ نسکم کہ در
مرہ نرم بوری نہم رسانیدہ بود

It begins thus —

سو احسانہ در ~ * اری

کہ آوردم سطم ار بی ناری

II

Saqi *Namahs* and *Qasidahs* in praise of Ali; some of the nobles of Delhi; with a few satirical poems on Sa'd ud Din Khan and others

Beginning on fol. 66^b —

سا ماصا موح و سکم نا

سی بر تکال فرنگم سا

III

*Tariikh*s relating to numerous contemporary events the dates of which range from A.H. 1124-1166 = A.D. 1711-1752

Beginning on fol. 110^b —

محمد مہ آن غله اس و حان

صر مروران ماه نہاد هان

IV.

Gazals in alphabetical order.

Beginning on fol 141^b

کرده ام ورد ریان تا مدد اسم الله را
شمع نرم دل نهودم دکر الا الله را

fol 218 should be followed by fol 220

V

Rubâ'is

Beginning on fol 220^a

یاره ، تو مرا دری نهد آوردي
با آنکه نکرده نس دم سردی
آخه او گاهگار و حاضی نوید
در حاک سنه سالدی و نوره دی

VI.

Faids or detached verses

Beginning on fol 222^b.—

هره کردیها وقاره و دیداسم ما
تا که چا بر مسند قدر صاعع کرده ایم

VII

Elegies, the first in the form of Mukhammas

Beginning on fol 224^a

نکرئند ای مسلمانان که سب سخنی فاسد
نرامد از درون بجهه با هم نکا فام

The colophon, dated A.H. 1167, runs thus —

اعجل الله . نایم و مسد . دیوان معلی سان منخلص
حسنی راری محسنی دیور محمد سرا^ه ، ساریح عره شهر رمضان
المبارک لخط نه . صعبه ، محمد مسح طال ، حلم در دار الملاعنه

ساه حهان آناد در سه ۶ حلوس احمد ساه خاری مطابق سه
۱۱۶۷ هجری مقدمه معلوم گست

Several seals of Amjad Ali Shah and Wajid Ali Shah the late
lings of Oudh are fixed at the beginning and the end of the copy

Written in ordinary Nastaliq

No 399

fol 354 line 10 size $8 \times 4\frac{1}{2}$ $6 \times 2\frac{3}{4}$

دیوان آرزو

DÎWÂN-I-ÂRZÛ

Siraj ud Din Ali Khan with the title Arzû the well known author of the most famous biographical work Majma un Nafa was born in Akbarabad in A.H. 1101 = A.D. 1689 He traced his origin on the paternal side to Shaykh Kamal ud Din the sister's son of Shaykh Nasir ud Din Mahmud Chirag-i Dihli while from his maternal side he claimed descent from Shaykh Muhammad Gaus Guwaliyari At an early age he applied his mind to the writing of poetry and he composed among other works the valuable biographical work Majma un Nafa in A.H. 1164 = A.D. 1750 In A.H. 1132 = A.D. 1719 he came from Guwaliyar to Shahjahanabad where he became familiar with Anand Ram Muhhlis who besides other noble treatments secured for Arzu a respectable mansab from the emperor It was also here that Arzu found a very influential patron in the person of Mutaman ud Daulah Ishaq Khan Shustari after whose death he continued to enjoy the same favour from his patron's son Najm ud Daulah who besides other favours granted Arzu a monthly allowance of one hundred and fifty rupees After Najm ud Daulah's death his younger brother Salar Jang continued to patronise Arzu and with this benefactor the poet came to his grandfather Shaykh Kamal ud Din's house in Lucknow in Muhamarram A.H. 1168 = A.D. 1754 and through the kind intervention of Silai Jang was granted a monthly allowance of three hundred from Shuja ud Daulah Arzu died shortly after on the 23rd of Rabi II A.H. 1169 = A.D. 1755 For some time his body was preserved in Lucknow but was subsequently removed to Shahjahanabad

and interred there. Âzâd, in his Khazânah-i-Âmnâh, gives the following chronogram of Ârzû's death

خان والا سان مراح الدین علی
مربع رویق نحس برم گفتگو
رد رقم آزاد سال رحلس
درجه کامل بروح آرزو

Ârzû is admitted on all hands as one of the most eminent authors and poets of his age. The dîwân he left and his Tanbih-ul-Gâfîlîn, a criticism on Shaykh 'Alî Hazîn, added a further popularity to his reputation. Besides the Majma'-un-Nafâ'is and the dîwân, he left several works, such as

1. مراح اللعة, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the Farhang-i-Jahângîrî, Surûrî, Burhân-i-Qâtî', etc., composed in A.H. 1117 = A.D. 1734

2. حراج هدایت. A poetical glossary.

3. حکایت بریلی A treatise on eloquence

4. موهبہ مهابی A treatise on rhetoric

5. ایان ایان A commentary on Sa'dî's Gulistân

6. سرح سکندر نامہ, or a commentary on Nizâmi's Sîkandar Nâmah.

7. سرح تراوید حرمی A commentary on 'Urfî's Qâşîdahs

8. عرباد ، اللعاء A vocabulary of Hindi words explained in Persian

9. جواب ، ابراص ، مسیر Answers to Munî's criticism on Qudsi's poems

10. سرح محسن رالبعانی Glosses to Taftâzânî's shorter commentary on the third chapter of the Talkhîs on rhetoric

11. سرح گلکسی مسر نجاشی A commentary on Mir Najat's Masnawî, گلکسی (See No. 379)

Ârzû himself gives an account of his own in his Majma'-un-Nafâ'is, fol. 43^a. See also Khazânah-i-Âmnâh, fol. 93^a, Sprieger, Oude Cat., p. 132, Giacim de Tassy, Littérature Hindouï, 1, p. 69, Blochmann's Â'in-i-Akbârî, pp. 25-28, Ouseley, Biographical Notices, p. 180.

fol 1^b Gazals in alphabetical order

Beginning —

ای، اه نام تو مُرلوح رنارا

حمد تو بود فانه قران سان را

The initial line quoted in Sprenger is found here on fol 10^b

fol 340^b •Rubrics

Beginning —

حالم ناخسیت از سبود نجون

گل کرده هرار رنگ آثار سوون

Written in ordinary Nasta'liq

The colophon is dated A.H. 1140 but seems to be a mistake for
A.H. 1240

No 400

fol 343 lines 16 size 9½ × 6 7½ × 3½

دیوان آدر

DÎWÂN-I-ÂDUR

Haji Lutf Ali Beg with the takhallus Âdur the author of the famous biographical work *âtash Kadah* (composed during the years A.H. 1174-1193 = A.D. 1760-1779) was born according to his own statement in the aforesaid work at Isfahan in A.H. 1174 = A.D. 1760 He belonged to a noble family of the Shamlû Turks and was the cousin of Wah Muhammad Khan Masrûr According to several biographers Lutf Ali Beg in the beginning adopted the poetical title of Walsh and subsequently of Nakhat but finally changed both the titles for Âdur by which epithet he became so well known

Mushafi fol 11 gives a very interesting account of the poet's adopting the title of Âdur He introduces his narration with the remark that Lutf Ali Beg was an exceedingly good looking man and that in beauty he surpassed all the inhabitants of Isfahan Mushafi then goes on to say that Lutf Ali Beg at first adopted the takhallus of Mâhiym and it so happened that one day in a gathering he met two poets viz Mirza Muhammad Ja'far Iahib and Âsâ Muhammad Ashiq who made enquiries from Lutf Ali about his poetical title To this

Lutf 'Alî replied that his takhallus was مُحْرُوم, Mahrûm or "Disappointed," and in return asked from Âghâ Muhammad about his poetical surname, who responded that he composed verses under the takhallus عَاصِي, 'Âshiq or "Lover" Mahrûm then asked Râhib about his takhallus, to which the latter replied that he chose the epithet سَدْغٌ عَاصِي مُحْرُوم, Bandah-i-'Âshiq-i-Mahrûm or "The Slave of a Disappointed Lover" This witty reply of Râhib caused a great laughter in the whole assembly, and Lutf 'Alî, taking it ill, left the assembly in rage, and from that day, says Mushafî, Lutf 'Alî changed his takhallus to Âdûl He also composed a Yûsuf Zalikhâ in A.H. 1176 = A.D. 1762

Mushafî, who composed his tadkîrah in A.H. 1199, speaks of Âdûl in the present tense, and says that the poet was then of about sixty years of age

For references to his life and works see Makhzan-ul-Ğarâ'ib, fol 81, Suhuf-i-Ibrâhim, fol 39^b, Riyâd-us-Shu'ařâ, fol 48^a, Natâ'iż-ul-Afkâr, p. 57 See also Rieu, i, p. 375, Ethe, Bodl. Lib. Cat., No. 384, etc., Ethé, India Office Lib. Cat., No. 693, etc., Sprenger, Oude Cat., p. 161, etc., Bland, in the Journal of the Royal Asiatic Society, viii, p. 345, W Peitsch, Berlin Cat., p. 624, etc.

Contents —

fol 1^b Qasîdahs, without alphabetical order

Beginning —

دریغا که نا حود ندیدم مسماه...

ر. ۰. ی مواقف ابیسی مسامه...

fol 112^b Gazals, in alphabetical order

Beginning —

دور ار تو هان سرون دهوار نود یارا

گر ده و رنده ماددیم معدور دار مارا

fol 155^b Masnawîs

Beginning —

لیس وید ای معسر آرادگان

این حکایت ار دل ار که دادگان

fol 163^b Rubâ'îs

Beginning —

دور ار سی در ابر رار نها (sic)

دلدم ر بولو حوا ، نسی نارنها

fol 173^b Another series of Qasidahs

Beginning —

رامد و رفت روز و نهان
نار آمد بهار و رفت حران

fol 243^b Another series of Gazals in alphabetical order

Beginning —

اود که در گذرند از گماهگاری ما
که نس از گه ماسن سرمیاری ما

fol 396^b Rubaiyat

Beginning —

آن بار که کرده ام ناو ناریها
وان دوست که دیده ام ازو حواریها

Some folios are misplaced in the middle portion of the copy. The right order should be 157 160-163 165 158 159 166

The colophon runs thus —

بمو امر حصر ببدگان سر صـ معالی میافـ
سامر این الا سر این الا سر حصر سر صـ سر مراد علی^ـ
جان دعا گو نور محمد دیوان رفعی را ناتمام رسانید۔ سارعـ
۱۳۱۸ ماه صفر مسنه

Written in fair Nastaliq with a beautifully illuminated double page
initial

No 401

fol 118 lines 13 size 8 x 5 6½ x 3½

دیوان اف

DÎWÂN-I-MUSHTAQ

Mir Sayyid Ali with the takhallus Mushtaq was a Husayni Sayyid
of Isfahan and an intimate friend of Lutf Ali Khan Adler who collected

Mushtâq's dîwân after his death. See Atash Kadah, p 536, Riyâd-ush-Shu'aîâ, fol 404^a, Rieu, p 813^b
 fol 1^b Gazals in alphabetical order
 Beginning

محوان ذکیرم نکعه راهد که بردہ ار ۵ ، دل من ایا
 سالہ پھر ، نعموہ ماقی نصدہ ساخر لگریہ مپنا

fol 94^a Rubâ'is
 Beginning —

ای رسنہ سد ۲ ، در گردن ما
 ۵م از تو بود روی تو آوردن ما

fol 97^b Tarjî-bands.
 Beginning

من ۳ ستم ار ۴م ۵م سدی
 در حلقہ رله ، بایسدنی

fol 109^b Qasîdahs.
 Beginning —

محفل افروزه هان نار در ایوان همل
 حلم نامعنه امراه ، ذرین مسعل

Written in fair Nasta'liq
 Not dated, apparently 19th century.

No. 402.

fol. 610, lines 15, size 8 × 5, 5 × 3.

کلسا، هزین

KULLIYÂT-I-HAZÎN.

The complete poetical works of Hazîn
 Shaykh 'Muhammad, popularly called 'Ali, and with the poetical
nom de plume, Hazîn, was one of the most accomplished writers of the

liter period. He was the son of Shaykh Abu Talib Gilani and was born in Isfahan Rabi II A.H. 1103 = A.D. 1691 Hazin traced his descent from Shaykh Zahid Gilani the spiritual guide of the celebrated Shaykh Safi ud Din Ardabili.

In the preface to his commentary on his poem the poet designates himself thus —

ابو العالی مسند او هر علی ابن ابی طالب بن محمد الله بن
حمال الدین علی الراہدی الصالی

Born of a learned and highly respectable family and himself a scholar of vast learning Hazin commanded the respect of kings and nobles. It is said in the Mirat-i-Asbab Numa and Nishtar-i-Ishq that Shah Tahmasp son of Sultan Husayn repeatedly went to visit the poet in his own house. He received his early education from his father and later on learnt Muhammadan Law Jurisprudence Logic Mathematics Sciences and other subjects from several specialists of Isfahan and Shiraz among whom some of his biographers name his uncle Shaykh Ibrahim Jilani the celebrated Mulla Buqir Majlisi (who is said to have been closely related to Hazin) Mir Muhammad Masih of Persia and others. Being conscious of the wonderful genius of Hazin his father intended to educate the boy in all the branches of Muhammadan literature but the future poet while still a mere child showed a marked inclination for poetry and in spite of his father's prudent precepts directed his attention towards versification and composed poems concealing them from his father.

It is said that at the age of seven Hazin composed a Gazal in answer to Shaukat Bukhari and another when he was nine years old in answer to Tahir Wahid who praised the composition highly. One day several poets gathered in Hazin's father's house happened to be extolling the poetical genius of Hazin. In the course of conversation they began to praise Muhtashim Kashfi (d. A.H. 916 = A.D. 1587) and one of them cited the following beautiful matla of this eminent poet —

ای گوئن بلند عدان در کسد تو
روحای آفریده قد بلند تو

Mianlana Hasan who was present in that assembly asked Hazin to compose a matla in answer to that of Muhtashim and the boy poet spontaneously extemporized thus —

صلد ار حرم کسد حم بعد بلند تو
مریاد ار نطاول مسکو کسد تو

His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulânâ Hâsan, in his enthusiasm, kissed the forehead of the boy poet. Mûshâfi, quoting from Hâzin, says that from that day Hâzin obtained his father's permission to compose poetry.

In his early years Hâzin travelled all over Persia, and in A.H. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lâr. Here Hâzin had hardly passed a couple of months when a number of the citizens, at the instigation of Mîzâ Baqîr Kalântâr, killed Wâli Muhammad Khân Shâmlû, who at this time was sent here as governor by Nâdir Shâh. The murderers, who had rebelled against Nâdir, became acquainted with Hâzin and divulged the story. In the meantime Muhammad Khân Balûch, who was sent with a large army to invade Jâham, چهارم، hearing the news of Wâli Muhammad's fate, hastened to Lâr. The rebels, on hearing of Muhammad Khân's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Hâzin, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kûmân, and was on the point of leaving that place for Ardabil, when the governor of Kûmân, through the help of one of Wâli Muhammad's servants, sent the intimation of Hâzin's presence in Kûmân to Muhammad Taqî Khan Mashhadî, the Beglerbegî of the Province. Taqî Khan was about to proceed against Hâzin as a criminal, when, to the good luck of the poet, 'Ali Quli Khan Wâlih Dâgîstâni, the well-known author of the famous biographical work 'Riyâd-us-h-Shu'aîâ, (on whose account the present biographical notice of the poet is, for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Hâzin's perilous situation. The aforesaid Beglerbegî was an intimate friend of Wâlih, and the latter, a fellow-citizen of Hâzin, being anxious for the poet, liberated him from the hand of the Beglerbegî. Wâlih and Hâzin then came together to Bandar-i-'Abbâs, where they received hospitable treatment from Mîzâ Ismâ'il, the governor of the port. Leaving Hâzin with the aforesaid Mîzâ, Wâlih set out for India. Hâzin was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wâlih's arrival. According to the author of the Mr'ât-i-Âftâb-Numâ, Hâzin came to India in A.H. 1146 = A.D. 1733, while the author of the Nishtâr-i-'Ishq says that Hâzin, after leaving the Persian port, reached Bhakar, and then by the way of Multân and Lahore, reached Shâhjahânbâd in A.H. 1147 = A.D. 1734. Both the friends, Wâlih and Hâzin, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nâdir, with his powerful

army invaded India and Hazin finding his position unsafe in Lahore hastened back to the imperial city and secluded himself in the house of Wahib After Nadir's withdrawal from India Hazin again went to Lahore where this time he incurred the displeasure of Zakariya Khan Dilawar Jang the Subahdar of Lahore who became an enemy to the poet but Wahib coming to know of his friend's dangerous position wrote to Hurayn Quli Khan who had been sent as an ambassador to Nadir Shah and was at this time returning from his mission to take care of Hazin and bring him safely to Shahjahanabad Hazin's vast reputation as a poet had already spread abroad over distant countries and in the imperial city he received the warm favours of the king and was highly respected by the nobles and chiefs of the imperial throne It is said that Nawwab Umdat ul Mulk Amir Khan who adopted the poetical title of Anjam secured for the poet from the king a Jagir of forty thousand rupees near Akbarabad and that the king also on one occasion awarded the poet a sum of five lakhs through the said Umdat ul Mulk It is related in some *tâdkirahs* that the emperor Muhammad Shah once requested Hazin to come to him and to delight him with some of his beautiful compositions and that the poet turned a deaf ear to the imperial order The emperor it is said then personally went to Hazin's house but the poet hearing the news of the emperor's arrival stealthily left the place on the pretence of visiting the sacred tomb of Khwajah Bakhty or Kaki and thus avoided the meeting Being proud of his influence and ability Hazin remark some of his biographers began to look down on the Amirs and nobles and commenced says his friend Wahib as the poet's nature was to write satires against the citizens and did not even spare the king and his nobles In spite of his friend Wahib's advice Hazin continued his satirical writings till says Wahib the poet lost all esteem in the eyes of the public Wahib seeing that his counsel was of no use to Hazin and having consideration for the responsible office he held under the emperor and the high public esteem had it last to his deep regret to give up his friendship with Hazin and cut off all communication with the poet with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions Hazin then began to criticise the eminent poets of the imperial court and wrote satires against many of them such as Siraj ud Din Ali Khan Arzu the author of the famous Persian biographical work Majma un Nafas Mir Muhammad Afdal Sibit and others In revenge Arzu wrote the

العافل عن الملعون, Tanbih ul Gafilin or A Warning to the Careless in which he collected a large number of satires from Hazin's diwan and criticisingly pointed out mistakes therein Another friend of Hazin's the learned Azad Balgrami in his *Khazinah-i-Amrullah* tried to defend the poet by writing a refutation to Arzu's criticisms

Again, one day a friend of the eminent poet, Muhammad Afdal Sâbit, read a verse of Sâbit's to Hâzin, who remarked that the verse was the composition of another poet and that Sâbit had stolen it. Sâbit's son, Muhammad 'Azîm Sabât, seeing his father thus insulted, collected in a few days about five hundred verses from Hâzin's dîwân, and gave out that they were all stolen by Hâzin from other poets. Hâzin also wrote satires against the people of Kashmîr, who revenged themselves by inducing Mulla Sâti' and other Kashmirian poets to write satires against Hâzin. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Hâzin had to quit the imperial city. He came to Akbarâbâd, which place he shortly afterwards left for Benares. At the request of his pupil, Râjah Râm Narâyan, the Nâzîm of 'Azîmâbâd (Patna), Hâzin once came to Azîmâbâd, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus

ار سارمن بروم معبد حام امس ، ایسا
هر برهمن نه لجهمن و رام امس ، ایسا

Hâzin died here a peaceful death in A.H. 1180 = A.D. 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Fâtûmân, and the following lines of his own, engraved by himself, can still be seen

ربان دان مسـ ، بوده ام دیگر نمـد ام
نهـ نمـد ام کـه گـوس اـر دـوـس ، بـحـامـیـ مـبـدـ اـیـساـ
حرـبـ اـر تـایـ رـهـ سـماـ سـبـیـ سـرـگـسـگـیـ دـیدـمـ
سرـ سـورـیدـهـ درـ تـالـیـسـ آـسـایـسـ رـسـبـدـ اـیـساـ

The following note on the margin of Wâlih's Riyâd-us-Shu'aîâ, fol. 111^b, describes thus the poet's death

سـحـ محمدـ عـلـیـ حرـبـ درـ نـدـهـ سـارـمـنـ دـهـمـ هـادـیـ الـاـولـ مـسـ
سـهـرـ مـسـطـورـ دـرـ نـاعـ کـهـ درـ انـجـاـ تـرـکـاـ ،ـ حـسـرـاـ ،ـ صـلوـهـ اللـهـ حـدـهـمـ
سـحـبـیـ اـسـاـ نـهـادـهـ گـداـسـهـ اـسـ ،ـ وـ آـنـراـ نـهـ مـاهـ مـسـکـوـیدـ وـقـ

دو ناس دور بر آمدہ مد فون بددد — حریری در وطن بلگرام ناریح
 صوری و معوی در مصراج نامه —
 تکه را و تکصد و ه اد مال —

Dr Ethé in his Ind Office Lib Cat No 1712 places the poet's death on the 19th Jumada II 1180. Besides being an accomplished author and an eminent Persian poet Hazin was a good Arabic scholar and his Arabic Qasidahs are to be found in copies of his Kulliyat. He was also well skilled in calligraphy and wrote a beautiful Shikasteh hand. He wrote four diwans the last of which he completed in A.H. 1150 = A.D. 1742. Complete copies of his Kulliyat are mentioned in Ethé Bodl Lib Cat No 1194 Sprenger p 42. Among his other prose treatises may be mentioned the *لذکرہ الاحوال*, or the auto biography of the poet which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by G. C. Balfour London 1830 and the Persian text by the same London 1831. His poetical works with this autobiography were lithographed under the title of the *Kulliyat i Hazin* in Lucknow A.H. 1293 and the *واععات ایران و هند* or the accounts of the warlike expeditions of Persian kings against India from A.H. 1134-1154 = A.D. 1722-1741 that is down to Ahmad Shah Abdali. See W. Lertsch Berlin Cat p 4 of No 11 and Ethé Ind Office Lib Cat No 1714. His other Masnawis are *خرابات فرهنگ* and *مطمح الانوار*. See Ethé Bodl Lib Cat No 118 where the seven Masnawis of the poet are mentioned. See also Sprenger Oude Cat loc cit.

For notices on the poet's life see *Riyad ush Shura* fol 111^b *Majma ul Nasas* vol 1 fol 123 *Mushafi* fol 23^b *Makhzan ul Garaib* fol 20^b *Nishat-i Ishq* fol 34^b *Majma ul Fusaha* p 91 *Nataij ul Afkar* p 132 etc.

Contents —

fol 1^b Gazals in alphabetical order preceded by a prose preface which begins thus —

اسحاق نامہ نام آوران گهان حدبو سخن و معاج اباد

فوصاف الح

Beginning of the Gaval —

درین درنای بی نانان درین طوغان سور افرا

لال اگندیم سم الله محظیها و مرسها

fol 409^b Qasidahs, without any alphabetical order, preceded by a prose preface
Beginning

اب الطاهر علیس موقعک می الـ

fol 410^b Beginning of the first Qasidah

مـ سـ نـ فـی سـ ، يـ کـنـای لـی هـ مـتـامـتـی
رـفـسـ لـا دـرـ حـمـ وـحـدـ ، لـبـنـ مـنـ آـلـمـنـی

fol 481^a Preface to the *Masnawî*, *Safîn-i-Dil*
Beginning.

لـهـ الـحـمـدـ فـی الـآـخـرـةـ وـ الـأـوـلـیـ وـ السـلـامـ عـلـیـ مـسـبـدـ نـاـ السـعـادـیـ

الـ

The *Masnawî* begins thus

لـشـاهـیـ سـایـسـهـ دـلـدارـ رـاـ
سـماـسـ مـراـوـانـ رـمـاـ یـارـ رـاـ

fol 502^a. *هـنـ وـانـجـمـ* Another *Masnawî*
Beginning

بـیـامـ آـکـهـ آـذـرـ رـاـ هـنـ سـاحـ

fol 513^a مـسـوـيـ تـدـكـرـهـ الـعـاصـمـنـ Prologue and epilogue of the
Tadkîrat-ul-‘Ashiqîn.

Beginning

سـافـیـ رـمـیـ مـوـحدـاـهـ الـ

fol 521^b Rubâ’îs, in alphabetical order
Beginning

ای حـمـ وـ حـرـاعـ دـلـ هـمـدـدـهـ ماـ
درـ رـاـهـ توـ حـاـکـ مـهـدـ دـلـ وـ دـیدـهـ ماـ

fol 570^a Muqatta’ât
Beginning —

اـنـاـ حـسـنـ الـقـبـ ،ـ مـلـکـ مـسـعـدـیـ
وـلـوـ بـدـدـوـ ،ـ الـحـلـقـ ،ـ مـحـاجـمـاـ

fol 586 معرفات خرلاب
Beginning —

حق او م دارم حوس عدان بومستالی را
که سرو از مصروع من ناد مسگرد روایی را

Written in fair Nasta liq on various coloured papers
Dated 1258 Fash

No 403

fol 402 lines 13 size $11 \times 6\frac{1}{4}$ $6\frac{3}{4} \times 4\frac{1}{4}$

دیوان حرس

DÎWÂN-I-HAZÎN

A collection of Hazin's Gazals and some miscellaneous poems
fol 1^b Gazals in alphabetical order
Beginning —

درین دریای بی نامان درین طویان سور امرا الح

fol 368^b معرفات
Beginning —

حق او م دارم حوس عدان بومسالی را الح

Some folios are missing towards the end
A note on fol 367^b says that this copy was written by one کمال بنی,
at Azimabad during the reign of Shah Alam Bahadur Shah
Written in a fair Nasta liq

No. 404.

foll. 292, lines 16, size $11\frac{1}{2} \times 7$, $8\frac{1}{2} \times 1\frac{1}{2}$

The same

Another copy of Hazin's diwan
 Beginning as above
 The *مُنْفَرِعَات* begins on fol. 276^t.
 Written in a fair Nastaliq
 Not dated, apparently 19th century.

No. 405.

foll. 67, lines 19, size 12×8 , $9 \times 3\frac{1}{2}$

فِي مَابِدِ عَلَى حَزِينٍ

QASÂ'ID-I-'ALÎ HAZÎN.

A collection of Hazin's Qasidahs, arranged in alphabetical order
 Beginning on fol. 1^t —

حَسَنَتِي دَرِ، يَكْسَى بَيْهَ، نَاصِي الْجَ

The last Qasidah is
 در هشتوکسمر

Beginning —

کَسْ لَدِيدَه اَوْطَنْ مَرْدَنْ كَسْمَرِي رَا
 لَهَانَ حَوْنَه، مَوْرَانَدْ دَوَانَ دَاهَه طَلَه

Written in a rough Nastaliq
 Not dated, apparently 19th century

No 406

fol 74 lines 10 size $9\frac{1}{2} \times 6 \quad 7 \times 3\frac{1}{4}$

The same

Another copy of Hāzin's Qasidahs with some Qit'ahs
 Beginning as above
 The Qit'ahs begin on fol 59 —

ای صاحی که از ابر رنگ و بوی بو
 حون کرسه در حکر گل ان کس

Written in a fair Nastalīq
 Not dated apparently 19th century

No 407

fol 324 lines 13 size $8\frac{1}{2} \times 5 \quad 6\frac{1}{2} \times 4$

تذكرة المعاصرین

TADKIRAT-UL-MU'ÂSIRÎN

A very valuable copy of the biographical notices of nearly nine contemporary poets of Persia compiled in A.H. 1160 = A.D. 1752 with some prose and poetical treatises written two years before his death
 Beginning —

عالی الله حمد نجولی که اوران برسان مجموعه کون و مکان
 برای ترسه ایجاد سراره نسه الح

fol 80^b رساله در $\sim \sim$ ، نفس و بصر Beginning with q.
 Rubai —

نی حقل نکه لایرال تو رسد الح

Beginning of the Risalah —

الا احلك نا قدوس و نا ناری السوم نور ملوها الح

رسالہ اور ان سرحدی fol-93^b On the weight of coins and legal
measures Beginning

الحمد لله رب العالمين حمداً كبراً الحمد

fol 98^a Another prose treatise, entitled حلفون و قدم ^{العنوان}. Beginning

الحمد لله على الآية و سكرة على عما يهـ الحـ

حوالى ، وفغانستان ، سبع مسح مرحوم ^{fol 105^b Beginning —}

fol. 110^b Prologue to the dîwân.
Beginning

امتحان نامه آوران الح

fol 114^a Epilogue to the dîwân
Beginning —

هان اي دايس سکرفاں دیده ورالح

رساله در حواص الحيوان، رساله ده ديه، also called fol 120^b
on zoology Beginning

مسامی ساسن کے مدارک اور ہام الح

fol 165^b رسالہ فرمادا، on fairiery
Beginning

مواران مصمار بيدگي و مسر افگندگي را الـ

fol 205^b سرحد لامه، سرحد لامه، Persian commentary on his own
سرحد لامه، which he composed in praise of 'Alī

Beginning —

لسان حال و نبره، ان مفهول سیسامن دله، ، اسامی الح

At the end of the commentary on the *Lameh* — runs the following colophon dated A.H. 1178 —

هـ ده لامه الماركه العبد المعاو الي ربه العي
حال الدين محمد ۱۱ هـ علي ابن أبي طالب بن عبد الله بن
حال الدين علي الرااهدي الصلاني بخط العبد البصاج الراحي
تركى الله في سنه ۱۱۷۸ هـ

رساله معاد fol 271^b

Beginning —

سم الله الرحمن الرحيم وله سبعون وله الصد في الآخرة
والاولى الح

The colophon here is dated 19th Rajab A.H. 1178. The treatise explaining the meaning of the verse —

من يحيى العطام وهي رسم

The treatise is introduced by the following heading which fully explains the subject of the work —

در حوار سوال سائلی که نمعاد همس حسنه دلنوی تانه قال
من يحيى العطام وهي رسم و دول حواجه نصر در مسله حرق
و السام افلاک و اسکه احرای اصله نافی حواهد نود و هـ م و
معاد ازان حواهد نود امسدلال کرده نود نوشه اند —

It begins thus on fol 245 —

کسانکه سرماه حصول معارف هـ علی ماهی حلمه

الح

fol 249^b or as in Lth/ Bodl Lib Cat Nos 1184
and 1185 و دعه الودعه و دعه المدعه A Masnawi poem in imitation of Sanā's
Hadīqah

Beginning —

كلما في الوجود ليس سواه الح

The colophon is dated 19th Rabī II A.H. 1178

fol 302^b صدر دل A Masnawî in imitation of Sa'dî's Bûstân,
with a preface beginning

لَهُ الْحَمْدُ فِي الْآخِرَةِ وَالْأُولَى وَالسَّلَامُ عَلَى مَبْدَأِ الْمُسَاهِيِّ
ـَرَةُ الْوَرَى الْحَـ

The poem begins thus on fol 303^a

نَاهَايِي سَائِسَهِ دَلَدارِ رَا
مساونِ مَرَاوانِ رَمَاءِ يَارِ رَا

The poem is mentioned in Rieu, i, p. 372, W. Pertsch,
Beil. Cat., p. 621, Bland, in Journal of the Royal Asiatic Society, ix.,
p. 147, Giacin de Tassy Mémoire sur la religion musulmane, p. 112,
Spienger, p. 135, Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

No. 408.

fol 59, lines 14; size 9 × 5 $\frac{3}{4}$, 6 × 3 $\frac{3}{4}$

The same

Another copy of Hazîn's Tâdkînat-ul-Mu'âsinîn.

Beginning as above

Written in a fair Nasta'lîq

Not dated, apparently 19th century

No. 409.

fol 70, lines 15, size 10 × 6 $\frac{1}{4}$, 8 × 4

فَرِسانَاهَيْ حَزِينْ

← A copy of Hazîn's Fâras Namah

Beginning as usual

Written in ordinary Nasta'lîq

Not dated, apparently 19th century.

No 410

fol 67 lines 16-19 size 10½ x 6 8 x 4

شرح مدد لامه

A copy of Hazin's commentary on his *مدد لامه* Written seven years before his death

Beginning —

لسان حال و ترungan مثال الح

The original folios have been placed in new margins

The colophon is dated Sifar A.H. 1173

Written in ordinary Nasta'liq

No 411

fol 151 lines 12 size 9 x 3 7 x 4

كلمات سر

KULLIYÂT-I-FAQÎR

The poetical works of Faqir

Mir Shams ud Din Abbasî who adopted the titles of Faqir as well as of Maftûn traced his origin on the paternal side to the prophet's uncle 'Abbas bin Abd ul Muttâlib and is therefore called Abbasî. He was born in Shâh Jahânâbâd A.H. 1110 = A.D. 1703 and was one of the most accomplished Persian scholars of India. The author of the *Khulasat ul Afkar* an intimate friend of Iaqûl remarks that 'no Indian scholar can reach the ability of Taydî and Shams ud Din Faqir'. At the age of twenty five he travelled to the Deccan and after staying there for five years returned with Oizilbash Khan Umid to Shâh Jahânâbâd. The author of the *Gul-i Râna* fol 225^b who commenced the work in A.H. 1181 = A.D. 1767 and completed it in A.H. 1182 = A.D. 1768 while speaking of the poet in the present also says that on the 6th of Muharram A.H. 1181 = A.D. 1767 Faqir set out for a

pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Ǧulâm ‘Alî Âzâd (*d. A.H.* 1200) intimating his (Faqîr's) safe arrival at the port of Suiat. So we cannot agree with Di Ethé (Ind Office Lib Cat, No 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the *Nishtar-i-Ishq*, fol. 1389, says that in A.H. 1181 = A.D. 1767, Faqîr set out for a pilgrimage to Mecca and reached Aurangâbâd, where he stayed for one week, and then travelling via Suiat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Basrah perished by shipwreck. The date of this incident, as given by the author of the said *Nishtar-i-Ishq*, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Ǧulâm ‘Alî Âzâd, an intimate friend of Faqîr, composed the following chronogram

رفت ار عالم سجنوری سپریں های
روابده بحکم ساحری رنگس های
آزاد نوں ، مسرعه تاریخس
گو آه مر من میمن الدین های

For his life see *Gul-i-Râ'nâ*, fol. 226^a. *Khazânah-i-'Amirah*, fol. 284^b, *Nishtar-i-Ishq*, fol. 1387, *Riyâd-us-Shu'arâ*, fol. 314^a, *Khulâsat-ul-Afkâr*, fol. 141^a, *Makhzan-ul-Gaiâ'ib*, fol. 657, etc

Contents

fol 1^b Ǧazals in alphabetical order
Beginning —

ای در طلا ، نام تو آواره نساهها
گم کرده ره معنی و صد ، تو ساهها

fol 99^a Rubâ'is.
Beginning —

اصل الله که هست ، سرمایہ حان
مع ام ، درو تمام اسمای همان

fol 105^b

مسوی در نعیری ، دولسانه دوا ، امر الامری ماد اتحان

نهادر

Beginning —

دگر بر روی طبع پکیه نودار
دری گردیده از میخ سخن نار

fol 110^b تصویر محسن The love story of Ram Chand the son
of a Betel seller

Beginning —

حداویدا دلی ده سعله مایم
که از سورم فند آس نحایم

fol 146^b مسوی در واقعه حاسور کربلا

Beginning —

تار از ماه محرم در حجهان
تارة مسد داغ م دوسان

Besides the above *Masnawi* the poet left also several other *Masnawi* poems e.g. —

والله و سلطان (see below)

مسن الصهي (see below)

در مکون در مکونه The story of the daughter of Qaysai i Rûm or ملکه
فرحس حانون and the Imam Hasan Askari composed in A.H. 1169^a
= A.D. 1755 See Ethe Ind Office Lib Cat No 1710

تحفه الساده or the Present of Youth Composed in A.H. 1143
= A.D. 1730 See Ethe Ind Office Lib Cat 1b and Sprenger p 396

He also left several prose treatises on prosody rhetorical art metres
rhy me and tropical figures e.g. علم العروض و القاسمه
واصه في حلقة الديعي حلقة الديعي etc

Copies of his poetical works are mentioned in Sprenger pp 39, and
396 Ethe Ind Office Lib Cat No 1710

Written in bold Nasta liq

Not dated apparently 18th century

No. 412

fol. 136, lines 15, size $9 \times 5\frac{3}{4}$, $6\frac{1}{4} \times 3\frac{1}{2}$

دیوان فقر

DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Dîn Faqîr's poetical works
fol. 1^b Beginning of the Gazals, in alphabetical order

ای در طل ، نام بو آواره سانها الح

fol. 108^a Rubâ'is

Beginning

اسم الله که هست سرمایه حان الح

The copy ends with some Taijî-bands, Qit'ahs and the Masnawi
در بعراء ، دو لسانه دوا ، مداد ایمان

Written in ordinary Nasta'liq

Dated A.H. 1241

No. 413.

fol. 96, lines 17, size $8 \times 5\frac{1}{2}$, $6\frac{1}{4} \times 3$

والله و سلطان

WÂLIH-WA-SULTÂN.

The love-story of the poet Wâlih, the author of the famous work
Riyâd-us-Shu'aîâ, with his cousin Khadijah, daughter of Hasan 'Alî
Khân, composed in A.H. 1160 = A.D. 1747, for which the poet gives two
chronograms in fol. 94^b, viz. سعی نام مسعی and سعی مسعی

By the same Shams-ud-Dîn Faqîr

Beginning

ای واله حسن دلکس ، حان

حسن دو لهر دو کون سلطان

Written in a careless Nastaliq
 Not dated apparently 19th century
 The copy bears the signature of Mr Blochmann dated 1870

No 414

foli 212 lines 15 size 8 x 5 6 x 3

الصحي

SHÂMS-UD-DUHÂ

Another Masnawi by Shams ud Din Iaqir in praise of the Imams
 composed in A.H. 1173

Beginning as in Sprenger p 390 —

ای سامب ربان سحر طراز
 لطی را داده مایه اعجَار

Written in careless Nastaliq
 Not dated apparently 19th century

No 415

foli 233 lines (central col) 12 (margl col) 24
 size 9 x 6 $\frac{3}{4}$ 5 x 3 $\frac{1}{2}$

دروان عاشق

DÎWÂN-I-'ÂSHIQ

Abu Muhammad with the takhallus Ashiq was a native of Isfahan
 Though a man of humble origin Ashiq possessed poetical genius and
 composed elegant verses. The celebrated Idgâi was an intimate friend
 of Ashiq and speaks of the poet in laudable terms. According to the

same biographer, 'Ashiq died in A.H. 1181 = A.D. 1767 (See 'Atash Kadah, p. 523)

Two copies of the dîwân are mentioned in Rieu Suppl., Nos. 340 and 341, and one in W. Peitsch, Beil No. 948

Beginning with Qasîdahs, as in Rieu Suppl., *ib*

درین حرانه بر ار عم که سس سای سرور
رس آنکه سس نگرد لحر طریق ور

fol. 29^b Gazals, in alphabetical order.

Beginning in the margin

دھی مسالی کہ حون حمال دستہ نعمی رماہ ریا
اصدہ سسرین سدلہ سکر عمرہ لبلی نعسوہ ملہی

fol. 202^b Rubâ'îs

Beginning

راهد نہوں کہ خلد در نکساید
حائد گوید کہ قرآن می ناد

fol. 219^b Chronograms, the dates of which range from A.H. 1143 to
A.H. 1180

Beginning

سد سررا محمد ار این چهان بر ۲۵
کر دور رندگانی نگدست نواب او

Written in ordinary Nasta'lîq

Dated A.H. 1238.

No. 416.

fol. 345, lines 11, size $9 \times 5\frac{3}{4}$, $6\frac{1}{4} \times 3\frac{3}{4}$

کلاد فوقي

KULLIVÂT-I-FAUQÎ.

Mullâ Fauq-ud-Dîn Ahmad, with the takhallus Fauqî, was a native of Yazd. His dîwân is full of obscene poems, which the poet wrote, as

he says in his preface because he found they suited the public taste of his day. The author of the *Khulaṣat ul Afkar* fol 140 who in A.H. 1187 = A.D. 1773 received a copy of Fauqi's diwan consisting of about eight thousand verses while supporting the above statement remarks that in the beginning Fauqi like other poets composed poems in praise of his contemporaries but finding that such poems did not suit the age he destroyed all his poems amounting to ten or twelve thousand lines and began to write obscene and indecent poetry. He also came to India but finding that his merit was not much appreciated here he returned to his native land.

Contents —

fol 1^b Preface

Beginning as in Rieu Suppl. No 266 iv —

بعد از حمد مداولد حیان و نعم + رآخر الرمان الح

The preface is in praise of the Malamiyah sect

fol 9^b Tarbad wa Shuruu

Beginning —

محن تر ترک سسان فکرا

محن طوطی هندوسان فکر اس

Comp. Rieu Suppl. 1^b

fol 57^b سافی نامه

Beginning —

دگر سدگان بهار آمدند

بصد حوبی و حسن نار آمدند

fol 78^b Qasidahs

Beginning —

گردو رویی در چهار استقامه داده اند

ار برای طاعین دوون خدمت داده اند

fol 153^b Turkib bands

Beginning —

مویی اور روگار دین بقدر الح

fol 159^b Tarji bands

Beginning —

ماں مربد مسکسانرا الح

fol. 165^b Gazals, in alphabetical order
Beginning . .

امس . که داد حلوه فلک نارگاه را الح

fol 263^b Rubâ'îs

Beginning —

آئم کہ ذ حاٹھ حدا می آیم
و در طو، حریم مہھی می آئم

fol 270^b Ornate prose and Inshâs, too indecent to quote

The latter portion of this section is divided into thirty-two parts, each of which is called *ans*.

A splendid copy, written in beautiful Nastālīq, within gold-ruled borders, with a double-page ‘unwâن in the beginning and richly illuminated frontispieces

Not dated, apparently 19th century

No 417

foll 11, lines 4, size 7×4 , $1\frac{3}{4} \times 2\frac{1}{2}$

فہدہ طوفان

QASÎDAH-I-TÛFÂN.

A very beautiful copy of a Qasidah by Tūfān

Mizzâ Tayyîb, with the takhallus Tûfân, was a native of Hazâr Jâlîb in Mâzandarân, and, like Fauqî, was known for the pungency of his wit After receiving his training at home he came to Isfahân where he began to write satirical and licentious poems, but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imâms He died at Najaf in A H 1190 = A D. 1776, and his friend Âdur composed the following chironogram on his death

آمسوں ہو در حاک نے، آدرگو۔

طوفان در دریای یحیه، مسد در صفا

See Atash Kadah, p 221, and Majma‘-ul-Fusahâ vol II., p 341.

This copy contains only one Qasidah in praise of Ali. It begins thus on fol 1^b —

حرم آغا که لکر الداڑد

گردش ارج چرخ اخصر الداڑد

The poet's diwan is mentioned in Rieu p 808 and Suppl No 342
This beautiful copy is written diagonally in a beautiful bold Nastaliq

fol 1^b and 2 are richly illuminated with beautiful floral designs
Dated A.H. 1242

Scribe حضر علی مسد او، الی

No 418

fol 304 lines 18 size 10 x 6 8 x ,

دیوان من

DIWÂN-I-MINNAT

Mir Qamar ud Din with the takhallus Minnat originally belonged to Mashhad. One of his ancestors Sayyid Abd Ullah Ma_hhadi better known as Imam Nasir ud Din Sânipati came to India and settled in Shahjahanabad where Minnat was born according to Nataij ul Afkar in A.H. 1106 = A.D. 1743 or according to I the Ind Office Lib Cat No 1723 about A.H. 1109 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt who was the wife of the celebrated Shah Wali Ullah دھلوی محدث دھلوی. Minnat submitted his poems for correction to Shams ud Din Taqir who was also a relative of his. He adopted Maulana Iakhîr ud Din as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawab Âsaf ud Daulah's Pishkâr and composed numerous poems in praise of the Amirs of that place. Subsequently he was taken to Calcutta by Mr Richard Johnson and introduced to Governor General Warren Hastings who honoured him with the title of ملک الشعرا. From this place he went to Hyderabad where he received ample rewards from Nawab Nizam Alî khân Bahâdur and shortly after returned to Calcutta where he died according to Nataij ul Afkar

p 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793

The author of the *Khulâsat-ul-Kalâm* visited Minnat at Murshidâbâd in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age

See *Natâ'ij-ul-Afskâr*, p 414, Spienger, Oude Cat., pp 171, 258, 259 and 498 See also Ethé, India Office Lib. Cat., No 1723

Contents

fol 1^b Gazals, in alphabetical order

Beginning —

حداودا مکن سر، سان الدیسْهُ ما را

منز نر سیگ، این نام سامان مسنهُ ما را

fol 174^b Mukhammasât on the Gazals of Hâfiż, Sa'dî, Wahshî and Mazhbar

Beginning —

علی ای سور حسی، روین مبیانه دلها

ر لای ناده مهر بو نای هفل در گلها

fol 184^b Qit'ahs

Beginning —

آن من بدی که عارفی نگذسب

نامدادان سوی مارستان

fol 191^a Qasîdahs.

Beginning —

هر حا که دمپه هن نو مسد مائیان حلی الح

On fol 211^a is a Qasîdah consisting of letters having no diacritical points

Beginning —

امام حادل و معه و م و سرور اکرم

سر آمد ملأه، و ملک اهقر و اعلم

fol 263^a Masnawîs.

Beginning —

سلکه ار کاکل تو نا لختن قبص در سبد

سلک در مسلکه اس سب له بس، اس س مرلک

fol 273 Tarkib bands and Tuji bands

Beginning —

مطرف حسن ابن دمد دری
لسان می الکتاب خرک می

fol 300 Wasukhts

Beginning —

ناحد حما کار دل آزاد بوان بود
سرخ و سمه نسنه و حوشوار بوان بود

Written in a fair Nasta hq within gold ruled borders
Not dated apparently 19th century

No 419

fol 127 lines 13 size $8\frac{1}{2} \times 4\frac{3}{4}$ 6 x 3

دیوان صانع

DÎWÂN-I-SÂNI

Nizam ud Din Ahmad with the takhallus Sani belonged to the Usmani Shaykhs and came of a noble family of Bulgram where he was born in A.H. 1109 = A.D. 1726 and died in Calcutta A.H. 1199 = A.D. 1784 His name (نظام الدین احمد) forms the chronogram of his birth and the following Qitah found at the end of the present copy of the dîwan gives the dates of his birth and death —

نظام الدین احمد آنکه نامس
بود تاریخ نهر میال مولود
حو میال رہا س نومند گوئیم
دو سسی سه روح بود

The above date of Sani's death is also given by his contemporary biographer the author of the Suhûl-i Ibrahim who passed some time in the company of the poet at Benares and to whom the poet sent a copy

of his dîwân for selection Dî Rieu, p 719^a, however, places the poet's death in about A.H. 1195 = A.D. 1780.

In his boyhood Sâni' learnt the whole Qui'ân by heart, and later on applied his mind towards poetry under the training of Mu' Nawâzish 'Alî. He also passed some time in Mu'shîdâbâd, but at last came to Calcutta, where he died.

See Suhuf-i-Ibâhîm, fol 511^a, Nishtâr-i-'Ishq, fol 1001, Makhzan-ul-Gârâ'ib, fol 483, Natâ'iij-ul-Afkâr, p 266. See also Rieu, p 718^a, where a copy of the poet's dîwân is mentioned, Spienger, Oude Cat., p 217, and Gracin de Tassy, Litt. Hind., iii, p 54.

Contents

fol 1^b Gâzals, in alphabetical order.

Beginning —

ر تو ای حرد ندیدم حو کساد کار حود را

تیون حواله کردم همه کار و نار حود را

fol 108^b Rubâ'îs

Beginning

صه ، سری رس گذاشت مرا الح

fol 112^a Taijîbands.

Beginning —

مرناد که دل سببه حون مسد الح

fol 115^b Mukhammasât

Beginning

ای حوس آننم که م طی سیانان بھ ، الح

fol 119^a–127^b Contain a selection from the dîwân of Sharaf-i-Jahân, written in the same hand

A careless Nasta'lîq

Not dated, apparently 19th century.

No 420

fol 319 lines 17 size 9 x 6 6½ x 3½

کلّات آشوب

KULLIYÂT-I-ÂSHÛB

Mirza Muhammad Bakhsh with the takhallus Ashub belonged to a Turkish family of the Barlas Ulûs Chagatai which on account of the despotic rule of the Uzbek Khans had migrated from Badakhshan to India during the time of Akbar

The author of the Khulasat ul Afkar says thus —

اصل وی از برگان براں الوم حنای صمرا سن او سعادت
لدهسا!

His maternal grandfather Qubad Beg with the title Diyârî Khan who served under Alamgir as Subahdar of the Deccan was an accomplished scholar well versed in Hindi Bards and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Ashub was born in Shahjahanabad served for a time under I timad ud Daulah Qamar ud Din Khan and fought by the side of Mumul Mulk in his wars against the Abdalis. Ashub also attached himself to the military staff of Mumul Mulk's brother Khan Khanan Intizam ud Daulah and after satisfying him with his military distinctions received from him the title of Qaswar Khan and a command of two thousand. After serving for some time as Munshi to Imad ul Mulk Ashub repaired to Lucknow where he met Mr Jonathan Scott at whose request he went to Allahabad in A.H. 1196 = A.D. 1781. According to the author of the Khulasat ul Afkar Ashub passed his last days in Lucknow where he died in a state of poverty in A.H. 1199 = A.D. 1784. Besides his Kulliyat consisting of fifty thousand verses and the poem موطاپ سام Conquest of Syria Ashub wrote a history of Muhammad Shah in A.H. 1196. See Rieu p 944 where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger p 342

fol 1^b Qasidahs

Beginning —

من آن لعلم که کوس اسپ اوران در بیانی من الح

Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qasidahs, the Gazils, the Musnawis and the Qittahs are confusingly intermixed.

Written in Nimshikastah hand

Not dated, apparently 19th century

SUPPLEMENT

No 421

fol 80 lines 13 size $8\frac{1}{2} \times 6$ 6×3

مرهم اکار

MARHAM-I-AFKÂR

By مغافی
Beginning —سم الله الرحمن الرحيم
سل سراب ریاض عدنم

It is a *Masnawi* in the metre and style of Nizami's *Mahzan ul Asrar*. The poet's name مغافی occurs in several places and the title of the poem is found thus on fol 63^b —

ل ب رحم طمع را حوفرو
مرهم افکار نهادم ۱

From some of the verses on fol 63^b it would appear that the poet lived in India during the time of Jahangir (A.H. 1014-1037) to whom he refers thus —

ساحمه لعل بن اکر ا
ماسته ۲ وله کسور امس
دوچه حاط مدر در عدنم
نوب حدالب بر سلطان ۱

Written in ordinary Nasta'liq
Not dated apparently 13th century A.D.

No. 422.

foll. 207, lines 11, size $9\frac{1}{2} \times 5\frac{1}{2}$, 7 x 4.

دیوان مخفی

DÎWÂN-I-MAKHFI.

The authorship of this dîwân has been popularly ascribed to Zîb-un-Nîsâ Begam, who was the eldest child of Auiangzîb, and adopted the poetical title of Makhfi. Both Sprienger, p. 480, and Rieu, p. 702, ascribed the dîwân to the above-named lady. From a perusal of the dîwân it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the dîwân itself which throw grave doubts on the statements of Drs Sprienger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khuiâsân and had very little admiration for India, e.g., on fol. 5^a

دل آسفه مخفی نفر بود از هاوس سے
 نہید افکارہ اس ، اما خراماس س ، یوناس
 درین کسورد بود ہای طالع نامہ سس دارد
 وگر ہے در ہرمی سا مدد ہے یعنی سس

Again, on fol. 190^b

بو علی روگارم ار خرامان امده
 ار بی احرار بر درگاہ سلطان آمده
 سرتی دارم کہ حون ناز ، درین طلمان ، هند
 طوطی فکرم بی سکر روصوان آمده

On fol. 10^a. The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus

بر در سلطان سر ۰۰۰ ، بدارم کسی
 نا کہ رسابد بعرص معهد ارکان او
 نای صاحبہ ران نا دمیہ اس و حان
 آنکہ ملک سر نہد بر بھا فرمان او

Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet

Zib-un Nisa who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702 was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry and, according to some left a diwan and it is probably on this understanding that most people ascribe the present diwan to her. Some poems which are generally ascribed to Zib-un Nisa have been inserted in some copies of the diwan. For instance in some of Dr Ross's collection of MSS in the Asiatic Society a copy of the diwan contains several poems ascribed to Zib-un Nisa one of which a Rubai runs thus—

سکند دسی کہ حم در گردن باری نسد
کورنہ ~ ای کہ للب گمر دنداری نسد
صد بھار آحر مدد و هر گل شرمی حا گرفت
خسنه ناخ دل ما ذیب دمساری نسد

to which it is said some one extemporized the following hemistich —

سر سد ذیب السا او را عزداری نسد

In my opinion the author of this diwan is Makhfi of Rien^t (مشفی رسی) in Gilan who was attached to Imam Quli Khan the Governor of Tais (d. A.H. 1043 = A.D. 1633) and was living in India during the time of Shah Jahan (A.H. 1037-1068 = A.D. 1627-1657)

See Taqi Auhadi fol 709 Mu'at i Astab Num. Majma un Nasais fol 328^b (Soc copy) Nataj ul Afsar etc

The diwan has been lithographed in Cawnpore A.H. 1268 and in Lucknow A.H. 1284

Beginning with Qasidahs —

دل من تلله ~ * و ناع خم گل انس
فا دیوار آن ناخ و پنا حد ساناس

fol 18^b Gazals in alphabetical order beginning as in Rien —

ای رادر ~ ، حرم گل سسان ما
گویی حرف ~ گل مطلع دیوان ما

fol 180^a Tarkib-bands, beginning —

ان حسن که در نزدہ اتود رار بہان داس

fol 195^a Taiji-bands, beginning —

ای مرهم رحم هر گردی

وی سد کسای هر کسدی

Written in bold Nasta'liq, on red coloured papers, within gold-ruled borders

Not dated, apparently 12th century A.H.

No 423

fol 1 63, lines 12, size 8 x 5, 6 x 3

آزاد دبوان

DÎWÂN-I-ÂZÂD.

Mîr Ǧulâm ‘Alî, with the takhallus Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsîti Sayyids of Balgâm and traced his descent from Imâm Zayn-ul-‘Abidin. In his Sâw-i-Âzâd he designates himself thus

آزاد الحسني سسا و الواسطي اصله و السکرامي مولدا و مسام
والحسني مدها والحسني طریقه

We learn from his own statements in the Sâw-i-Âzâd and Khazânah-i-‘Amînah that he was born in Balgâm on Sunday, the 25th of Safar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mîr Tusayl Muhammad Balgâmî, Mîr ‘Abd-ul-Jalîl Balgâmî (his maternal grandfather), and Mîr Sayyid Muhammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Hadîs from Shaykh Muhammad Hayât, at Medina, and from Shaykh ‘Abd-ul-Wahhâb at Mecca. On his return to

India, A H 1152 = A D 1739 he settled in Aurangabad. He became the disciple of Mir Sayyid Lutf Ullah Balighi in A H 1157 = A D 1742 and learnt the art of composing Arabic poems from Mir Abd ul Jalil. He enjoyed the kind patronage of Nizam ud Daulah Nasir Jang and his brothers. According to the poet Janhar who as stated in Pier p 370 saw him in Aurangabad A H 1198 = A D 1783 he died in A H 1199 = A D 1784 but several other biographers place the poet's death in A H 1200 = A D 1785. He is the first editor of the well known biographical work *Masnun ul Umara* of Shah Nawaz Khan (mentioned hereafter) and is the author of *د سما مادر الكرام روضه الاولى خرلان الهد* and an Arabic *diwan*.

Beginning with *Guz* is in alphabetical order —

برار ارم مد سم الله سع حوس مقالی را
مسخر کن مساد احطم نارکه حمالی را

fol 61 Ruba is beginning —

ای بربو حلوه بو آثار وحد
مسون بو ائمه هسب در و سهود

Written in ordinary Nastaliq
Not dated apparently 13th century A H

No 424

fol 259 lines 15 size 8 x 5 6½ x 3½

دیوان واقف

DÎWÂN-I-WÂQIF

Mawlana Nur ul Ayn with the takhallus Waqif was the son of Maulana Amanat Ullah مولانا امانات اللہ امانت اللہ ایمانت اللہ نور العین المصلح دے واقف بن مولانا

According to Sprenger Oude Cat p 589 followed by Rieu p 719 and Etthe Bodl Lib Cat No 1189 Waqif belonged to Patiyalah where his father was a Qadi but Izzu whose pupil Waqif was while

speaking of the poet in the present tense, says that Wâqîf was a nobleman of the Panjab, and that his father was the Qâdi of Anbâlah in Lahore

نور العین واعه ، ار سرمای سما ، اس ، ندر ماحدرس
خاصی انالله نود و اسالله گسته اس ، ار مسماها ، لاهور الح

Again, the author of the *Natâ'ij-ul-Afsâh*, p 452, says that the poet originally belonged to Batâlah

اصلس ار جسته نالله من منعلها ، دارالسلطان لاهور
اس که رسما ، می کروهی حاد ، سرمی واع گسته الح

The same Âizû says that Wâqîf occasionally used to send his compositions to him for correction, and that he was a promising poet. Wâqîf died in Dihli, A H 1200 = A D 1785. For the poet and his work, see the references given above

Beginning with Gazals in alphabetical order

ای سرم مو تو نالان نهر سو سارها
رفته در هر گوشه ران سارها آوارها

fol 240^a Rubâ'is

Beginning —

ار مسلسله بی سرو نایان دو ایم الح

fol 248^b A Taijîband

Beginning —

ای رله ، دو مریں کمبلی

fol 258^a A Mukhammas

Beginning —

درا مسکل کسا داسنه نودم

درا حاجب روا داسنه نودم

Written in a fair Nasta'liq, within gold-ruled borders, with a frontispiece

Not dated, apparently 19th century

No 425

fol 272 lines 20 size $10\frac{1}{2} \times 5\frac{1}{2}$ $8\frac{1}{2} \times 3\frac{3}{4}$

The same

Another copy of Waqif's diwan beginning as above —

ای ه برم سون تو نالان نهر مسارها

fol 250 Mukhammas

Beginning as in the preceding copy —

نرا مسکل کسا داشته بودم ال

fol 251 Rubais

Beginning as above —

ار ۱ ه بی سر ال

fol 264^b Tarji band

Beginning as above —

ای رلف توال

Written in ordinary Nasta liq

Dated A.H. 1200

No 426

fol 311 lines 10 size 9×5 7×4

The same

Another copy of Waqif's diwan containing only Ghazals in alphabetical order

Beginning as above —

ای ه برم سون ال

Written in a careless Nasta liq

Not dated apparently a very modern copy

No. 427.

foll 159, lines 17, size 9 x 6, 7 x 4.

دبوان وامق

DÎWÂN-I-WÂMIQ.

Shaykh Nîyâz Muhyî-ud-Dîn Balgîâmî, with the poetical title **نبار محبى الدين المنصلح وامق السكرامي**, must not be confounded with Muhammad Akhlâs (*d* A H 1147), who was a Khetîî Hindû, and embraced Islâm in the beginning of Alamgîr's reign, and, like the present poet, adopted the takhallus Wâmiq Muhyî-ud-Dîn Wâmiq was the son of Shaykh Gulâm Muhyî-ud-Dîn Fâ'iqî, and a pupil of Mîr Muhammad Shâ'îl and Mîr Nawâzish 'Ali Faqî. The author of the *Gul-i-Râ'înâ* says that, while he was composing the said work, Mîr Nûî-ul-Hasan, in whose service Wâmiq was then employed, sent the poet from 'Azîmâbâd to Râjah Shitâb Râî at Jaunpur. Wâmiq was a friend of the celebrated Âzâd, and sent many poems to him. According to the author of the *Natâ'ij-ul-Afkâr*, p. 459, Wâmiq died towards the end of the 12th century. The last date found in his dîwân is A H 1201 = A D 1786

Contents

Beginning with a short *Masnawî* —

مروح نسبتیں در مختصر قدم

سم الله الرحمن الرحيم

The *Masnawî* is followed by a few *Qasîdahs*
fol 20^b Gazals in alphabetical order
Beginning —

مرح حسن یار نامد طاهر ار حسوان ما

وصو ، محراع قدس سرم الله دیوان ما

The Gazals are followed by *Fâids*, *Mukhammasât*, *Qit'âhs* and *Rubâ'is*

Written in rough *Nasta'liq*

Not dated, apparently 13th century A H

No 428

foll 141 lines 1, size 9×6 $7 \times 3\frac{1}{2}$

دیوان عسکری

DÎWÂN-I-'ASKARÎ

A diwan by a poet who calls himself Askari. According to the colophon (quoted below) he was a native of Balgram.

The dates found in the diwan range from A.H. 1165 to A.H. 1203. It consists of Qasidahs, Gazals, Tarji bands, Out alis and Rubais.

Beginning —

سَدْرُ بِسْمِ اللَّهِ دُوْسِ مَطْلَعِ دِيْوَانِ مَا
آهَ رَبَّ نَوْدَ آرَائِسِ حَوَانِ مَا

Written in a careless Nastâ'iq
in modern copy

— — —

No 429

foll 118 lines 12 size 9×6 $6\frac{1}{2} \times 4$

دیوان رضا

DÎWÂN-I-RIDÂ

Poets with the takhallus Rida are numerous but as in the present work we find several Muhammasit on some of the poems of Mirza Qatil who died in A.H. 1233 = A.D. 1817 we can infer that this Rida is identical with Muhammad Rida of Azimabad mentioned in the Nishtar-i-Ishq p. 677. Muhammad Rida better known is Mir Muhammad with the takhallus Rida received his early education from Mir Diya ud Din of Shah Jahanabad. From Azimabad Rida went to Murshidabad where he died in A.H. 1216 shortly after his return from Lucknow. The author of the Nishtar-i-Ishq says that he once visited the poet at Benares in A.H. 1216 = A.D. 1801 and that at that time the poet was

about fifty-three years old. The same author expresses the poet's death in the words ارسوس در رضا. Ridā was well versed in Hadis and Arabic grammar, and is said to have been a good Rikhtah poet.

Contents

Gazals in alphabetical order

Beginning

حر نام او اگر گدری بردیان ما

برهان قاطع اسے نیحاء اللسان ما

fol 190^a Rubâ'i

Beginning

مهای تو ناده سلطان دل ما

fol 111^a Mukhammasât on the Gazals of Maulawî Salâmat Ullah
and Muizâ Qatil

Beginning

لوك کي لي ھے، ارنس اھر رہن تو

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.D.

No. 430.

foll 267, lines 12, size 11 x 6, 7 x 4

د دو ان فا هر مکین

DÎWÂN-I-FÂKHIR MAKÎN.

Muizâ Muhammad Fâkhî Makîn was the pupil of Muizâ 'Azîmâ, *Ihsîn* of Isfahân, who came to Dihlî during the reign of Muhammad Shâh. Makîn was born in Dihlî, but emigrated to Lucknow in A H 1173 = A D 1759. He attached himself to the court of Shâh 'Âlam, who showed him great favour and accepted him as his instructor in the art of poetry. Makîn died in Lucknow in A H 1221 = A D 1806. Mohan La'l Anîs, in his *Anîs-ul-Ahîbbâ* (see Rieu)

p. 376) has devoted long notices on Fakhîr Makîn and the poets of his school

Beginning —

حُسْنٌ در دلِ حُو نَسْرَ اندَارَد

دَرَدٌ نَرِ دَرَدٌ دَنْكَرَ اندَارَد

fol. 31^b Gazals in alphabetical order

Beginning —

اگر بِ روایِ حقیقی داری وَ الْدَّسَهْ مولی

الَا اَنْهَا اَنْهَا، خَوْلَ فَيِ الدَّنَاعَ الدَّنَاعَ

Mukhâmmasat on the Gazals of Hafiz Nazîrî and Hazîn

Beginning on fol. 248 —

حُمْرَیٌ سَارَ وَاهٌ حُوسْ نَوْدَ وَعَبَ ما رَا

امْرُورَ دَرَدٌ وَ مَحْسَنَ آورَدَ صَدَ لَلَّهَ رَا

Ruba is in alphabetical order

Beginning on fol. 253^b —

وَبِرَاهَهْ كَحَاسَتْ كَوْ عَيَارَتْ نَادَا

بِرَحَاسَتْ دَلَمَ رَسْهَرَ حَارَبَ نَادَا

Masnawis

Beginning on fol. 260^b —

سَلَامٌ عَلَيْكَ اي امام هَيَام

دَهِيٌّ كَرَلَلِيٌّ تو دَارَ السَّلَام

Written in ordinary Nasta'liq

A modern copy

No. 431.

foll. 128, lines 11, size 9×7 , 7×5

دیوان موجید

DÎWÂN-I-MÛJÎD.

The author of the *Nîshtar-i-Ishq* (composed A.H. 1233), p. 1562, who speaks of the poet in the present tense, says that Mûjid, with his original name Sirâj-ul-Haqq, was born in Muhan in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb Khân Khânân Murâssai Jang, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere, but at the end of the dîwân is a Qitâ'ah expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A dîwân by one Fakhî-ud-Dîn Mûjid is noticed in Sprienger, Oude Cat., p. 505.

This copy contains only Gazals arranged in alphabetical order.

Beginning

يا من يريل حالاً، في كل ما يريل
حالم تمام حلوه گه آمد رح ترا

Written in ordinary Nasta'liq

Not dated, apparently 13th century A.H.

The copy is slightly wormed

No. 432.

foll. 111, lines 15, size $9 \times 5\frac{1}{2}$, $6\frac{1}{2} \times 3\frac{1}{2}$.

دیوان خاموش

DÎWÂN-I-KHÂMUSH.

The dîwân is identical with the one noticed in Sprienger, Oude Cat., p. 461, where it is said to be the work of Rây Sâhib Râm of Dihli, who

adopted the takhallus Khamîsh was for some time Thibildar under Mr N Duncan in Benares and died at an advanced age of over seventy previous to A H 1229 = A D 1813

But as in the following verse on fol 92 the author says that he received some prose and poetical compositions from Gayâtri we are inclined to think that he was contemporary with Mulla Gayâtri of Kabul who was in the service of Akbar and was killed in A H 994 = A D 1585.

See Blochmann's Ain-i Akbari vol 1 p 609 and Riyâl ush Shu'ara

حامس نس آن کلک گهر مسح شوری
صد سکر که هم نسر هم اسعار در مساد

The poet adopts the poetical title of Hamus as well as

The diwan consists mostly of Qasidahs and some short Masnawis and Qitâ'âs

Beginning as in Sprenger *ibid* —

ای بر ترا ر آنکه گوید ادراك
وصف نور حلم و حقیل ما ناک

The diwan contains some poems in imitation of Ishaqam and Urfî,
The MS is wormed out throughout

Written in a careless Nastâliq

Not dated apparently 13th century A H

No 433

fol 82 lines 13 size 10½ × 6 8 × 4

دیوان مسکن

DIWÂN-I-MISKÎN

A diwan by a poet who adopts the poetical title of Miskîn consisting of some Masnawis and Qasidahs in praise of Nawwâb Abul Qâsim Khan Nawwâb Gulam Khan and Sir Elphinstone. Towards the end are several chionograms the dates of which range from A H 1216 to 1230 = A D 1801-1814

Beginning —

ای که کردي دانس و علم و حرد در کار ما
نهعل .. از یاد تو ناسد مایه آزار ما

A dîwân by another poet, with the same takhallus, Miskîn, is noticed in Sprenger, Oude Cat., p. 498

Written in ordinary Nasta'liq

Not dated, apparently 14th century.

No. 434.

fol. 294, lines 19, size $9\frac{1}{2} \times 6\frac{1}{2}$, $8 \times 4\frac{1}{2}$.

دیوان قاتل

DÎWÂN-I-QATÎL.

Mîrzâ Qatîl, whose first name was Dawâlî Singh, was a Khatri Hindû and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqîr Shahîd Isfahânî from whom he received the name of Muhammad Hasan and the takhallus of Qatîl

He was an eminent poet, and found a good patron in the person of Nawwâb Sa'âdat 'Alî Khân, from whom he received lavish favours

After staying for some time in Dihli he went to Lucknow, where he held the office of Head-Munshî, and died in A.H. 1233 = A.D. 1817 See Sprenger, Oude Cat., pp. 170 and 535, Rieu, p. 64 Besides the dîwân he left several other works, viz Shajarat-ul-Amâni (composed A.H. 1206), Nahr-ul-Fasâhat (composed A.H. 1214), Letters (c. A.H. 1217), Châr Sharbat (A.H. 1217), Daiyâ-i-Latâfat (c. A.H. 1220), Haft Tamâshâ (A.H. 1228), Qânûn-i-Mujaddad, etc

Contents

Gazals in alphabetical order
Beginning

بود بر قی دگر در چلوه ها حانه ما را
له هر سمعی بخان آتس رسید بروانه ما را

Mukhammasi.

Beginning on fol 279^b —

ای دکر تو راحب روالم
حر وصف تو ا بر زیالم

Tarkib-hands

Beginning on fol 282 —

چه سد کنون که ذمیں حاک مسکند نر سر
راس آبروان سد هزار صحراء تو

Qitabs

Beginning on fol 288 —

امروز ر عور فلک سعدہ نردار
گنج حسی دیر رمس گسته نهان های

Written in careless Nasta'liq within red ruled borders

Not dated apparently 13th century

No 435

fol 198 lines 18 size 10 x 6 7½ x 4½

The same

Another copy of Qitab's diwan containing only Gazals arranged in alphabetical order and beginning as above —

بود برقی دگر در حلوه ها حافظه ما را الیح

Some Gazals and verses are written on margins in different places
Written in a fair Nasta'liq

Not dated apparently 13th century

The copy is water stained throughout

No. 436.

fol 78, lines (centre col) 15, (margnl. col) 28;
size $9\frac{3}{4} \times 6$, $8\frac{1}{2} \times 4$.

یوسف و زلکھا

YÙSUF-WA-ZALIKHÀ.

The romantic story of Joseph and Potiphari's wife, representing the Quranic story of Joseph in Chapter XII, in the metre of Jâmi's poem of the same title (see No 196, vol 11 of this Catalogue)

By حشمت, Hashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet

Beginning —

بند سعد لايرالي را مرد که خم و همانه مسحاس الح

The poem begins thus on fol 1^b

الهي گوهر مفهود سما

نادر دل تعلائي نعرا

The name of the poet Hashmat occurs in several places, e.g., on fol 4^b —

دل ارین مرد سکون

حو گل گلدمده ها سنه نهانه

In the prologue the poet praises Fath 'Ali Shâh of Persia (A.H. 1212-1250 = A.D. 1797-1834), to whom he probably dedicated the work

تعهد دولت ساه مهافر

سربر آرای ایران مهر افسر

مهافر مر دلاور ساه م جاه

ساه گ نبی سنان فتح علی ساه

In the concluding verse the poet says that he completed the work in
A H 1236 = A D 1820

سال الف اثرون بدو صد مال
دگر می و می افرون بر لکو حال

Written in minute Nasta liq within gold ruled borders with two
illuminated frontispieces at the beginning

Not dated apparently the latter part of the 18th century

No 437

fol 62 lines 17 size 12 x 7¹ 8 x 4¹₄

سورس حسن

SHÛRISH-I-'ISHQ

A poem in the metre of Jamî's Yûsuf Zalîkha dealing with the
love adventure of a youth who in course of a voyage after suffering
shipwreck reached an island and there fell in love with a damsel by
an anonymous author

Beginning —

لوانم حامه ولحظ امس لسکر
بسدان آمدم الله اکسر

The name of the poem occurs as سورس حسن at the end of the
poem. The date of composition A H 1248 - A D 1831 is expressed by
several chronograms at the end

The story itself begins thus on fol 7 —

تصویر مرع ساح حوسن سانی
حسن دل رقص طاووس معانی

Written in careless Nasta liq within ruled borders
Not dated apparently 13th century A H

No. 438.

foll 180, lines 14, size $10 \times 6\frac{1}{4}$, 8×4

دیوان برشتہ

DÎWÂN-I-BIRISHTAH.

A dîwân by a poet who adopts the takhallus Birîshîtah. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

Contents

Qasîdâhs

Beginning on fol 1^b

بر ساھد کمال تو در حلّوہ جمال
ساھد رارض تا ملک ای مساعی کمال

` Most of the Qasîdâhs are in praise of the Imâms.

Gazals in alphabetical order

` Beginning on fol 26^b

در کتاب حسن محسنیم الح

Mustazâds

Beginning on fol 128^a

لرمبد نه ما را گھی ار ایه و مدارا آن خیر ماھی

Mukhammasât on the Gazals of Sa'dî, Qatîl, Nâtiq, and others

Beginning on fol 129^a

در حلّه رله تو امسرم
حیریس که از هیا مسرم

Wâsûkhts

Beginning on fol 1350^a —

دومنان مسکنیم حسن تغیریاد رمبد
فوح حم بر می دل ریخت نامداد رمبد

Elegies

Beginning on fol 138 —

این حه سورا که هر باد ر محسر برحاس

Ruba'is

Beginning on fol 146 —

ربی صدمه دمن لخون مکدر گردد

Qitahs expressing the dates of several contemporary events

Beginning on fol 150 —

ار عتاب الهی هم ر امداد ~ ن

Short Masnawis

Beginning on fol 146^b —

ل شهر ار صبح آن حلق داور

Written in ordinary Nasta'liq

Not dated apparently 13th century

No 439

fol 115 lines 20 (in 4 coll.) size 12 x 8 10 x 6

حملہ ~ ب

HAMLAH-I-HUSAYNI

An epic poem in the style and metre of Firdausi's *Shah Nameh* dealing with the account of the battle of Karbala by Sayyid Gujami Ali al-Misawi ur Radawi of Jahangir Nagar composed in A.H. 1263 = A.D. 1846

Beginning —

سام حداوند هر و دود

حداوند حفو و حداوند حود

Written in careless Nasta'liq

Not dated, apparently 14th century A H

No 440.

fol 466, lines (cenric col) 19, (margn col) 12,
size $11\frac{3}{4} \times 7$, $8\frac{1}{2} \times 5\frac{1}{2}$

دیوان قاؤنی

DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'âni, with his proper name Mirzâ Habib Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Hasan, poetically called Gulshân, and was born in Shîhâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Hasan 'Alî Mirzâ Shujâ'-us-Saltânât, who, after enjoying for some time the learned society of the poet, sent him to his father Fath 'Alî Shâh. This king received Qâ'âni with great esteem, honoured him with the title of Mujtahid-ush-Shu'aîâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qâ'âni was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tîhîân, A H 1270 = A D 1853. His dîwân was lithographed in Tîhîân, A H 1277, and his دیوان، تریسان، consisting of a collection of anecdotes lithographed in the same place, A H 1302.

For his life see Majma'-ul-Fusahâ, vol. II, p 402, E G Browne, "A Year amongst the Persians," p 118, Rieu Supplt, No 367, etc

Beginning of the dîwân on fol 45^b

دوسم ندا رسید در رگاه کریا
کای رسیده مر لهر ارین عیسی سرتا

The diwan contains a preface by Abd Ullah bin Muhammed Jafar with the takhallus Mahjûb and begins thus —

توانا حداسکه سخودان برم مد گاهی مدرست ارسد
الح

This copy is in the handwriting of the aforesaid Mahjûb who adds a Ghazal at the end which begins thus —

لوب وصل می آند تکوسم بی سوارا
کران مرده نساد اندر دلم صر و مرارا

Written in a fair Nastaliq within gold and coloured ruled borders with illuminated frontispiece

Not dated apparently the latter part of the 13th century A.H.

No 441

foli 136 lines 21 size 9½ x 6 7 x 4

دیوان عالی

DÎWÂN-I-GÂLIB

لهم الدوله درس الملک مرزا اسد الله خان غالب Galib with his full name مرتضیٰ خان who may be called the last of the classical poets of India enjoys the uncommon fame of having been equally well versed both in Persian and in Urdu poetry. Although born and brought up in India he was in no way inferior to the eminent and well known poets of Persia and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame while as an Urdu poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family and his ancestors held high offices. His paternal grandfather was in the service of Shah Alam while his father Abd Ullah Beg Khan at first entered the services of Nawab Asif ud Daulah at Lucknow and then went to Hyderabad where he secured a high post under Mirim Ali Khan Bahadur. Lastly he attached himself to Rajah Bahktawir Singh of Alwar and shortly afterwards was killed

in a battle Gâlib was only five years old when his father died, and was left under the care of his uncle Nasîr Ullâh Beg Khân, the then Sûbahdâr of Akbarâbâd. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihlî. He spent his last days in Dihlî on a small pension he received from the Nawwâb of Râmpûr, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is آه حار . سرد حار . It is said that only a few days before his death he composed the following verse, which he used to repeat very often

د م و ا س س ن ب ر م س ر ر ا ه ه ي
ع ر ي ر و ا . الل ه ه ي الل ه ه ي

Besides his Persian and Urdû dîwâns he left several other works in both the languages, and wrote a history from Timûr to Humâyûn, which he entitled مهر بیرونور, and was thinking of completing the work dealing with the history from Akbar to Bahâdur Shâh, when mutiny broke out and interrupted the work.

Another work of his, entitled د م س ن و , treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihlî, and his own memoirs.

A detailed account of his life and works will be found in the Hayât-i-Gâlib and the Âb-i-Hayât.

Contents

Preface ending with the praise of Dulfiqâr Khân
Beginning on fol 1^b

یگانہ یرد ابرا نر ناسکه نسبت دوست ، مسام کدارم الح

fol 10^a دیساٹھ دیوان ریسم

Beginning —

مسام مہم آسایا برا صلا و نهاد ان جن سے سایرا مزدہ الح

fol 13^b حاتمه گل ر ۱۰۰ Epistles, most of which are written in undotted letters

Beginning

سے کہ مواد ایں گوہرین نامہ سایاں رسبد الح

Masnavis The first called درد و داغ begins thus on fol 18

لی سری بزرگی ، دا ،
در دل صحرای حسون رسیدا

fol 22^b Beginning —

نفس نا صور دمسارا امروز
حموسي محسن دارا امروز

fol 2 Beginning —

بود حوان دولي از حسروان
خاره کس حارص هیدرستان

fol 28^b Beginning —

ای تناسیان نرم محن
وی - سارمان نادر فن

fol 32^b Qasidahs

Beginning —

پهر ترویج حساب والی نوم الصاب

fol 58^b Gazals in alphabetical order

Beginning —

حسون علدار حویس دارد نامه اعمال ما
ساده برکاري فراوان سرم الده ممال ما

fol 13^b Rubais

Beginning —

مثالب آزاده موحد م
بر ناکي حويسم گواه حويسم

fol 135^b A prose subscription on the beauty of محن

Beginning

کرد الـ گونا مسیو آفرید و دنایرا نریگا رنگ، مسیو گونا

Written in a careless Nasta'liq, within coloured borders

The copy is wrongly dated "1154", apparently it was written in the 13th century A H

No. 412.

full 28, lines 8, size $8 \times 5\frac{1}{2}$, $6 \times 4\frac{1}{2}$

ناہدہ ملکہ مون

MAHMÛD NÂMAH.

This small dîwân contains only a limited number of Gazâls, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The takhallus, مُحَمَّد, which occurs in the Maqta', or the last verse of a Gazal, and which is frequently associated with the name of Ayâz (the favourite slave of Sultân Mahmûd of Gaznîn, reigned A.H. 387-421), has led many to ascribe the work to that emperor. The work, with the title مُحَمَّد, has been repeatedly lithographed in India.

Beginning —

ای داع بر دل از عم حال بو لاله را
سرمهده مهاب آهوي حسب ، عراله را

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwâن

Not dated, apparently 14th century A.H.

No 443

foll 154 lines 14 size $9\frac{1}{2} \times 5\frac{1}{4}$ $7 \times 3\frac{3}{4}$

دیوان ولاس

DÎWÂN-I-WILÂYAT

A dîwan containing Ruba'is Gazals Fards and Masnawis mostly of Sûni character by a poet who adopts the takhallus of ولاس Beginning thus with Ruba'is in alphabetical order —

الحمد لله العلي الاعلى
لاسماء وصفات الحسنا

The folios are hopelessly misplaced
Written in careless Nasta'iq
Not dated apparently 13th century A.H.

No 444

foll 20 lines 8 size $8 \times 5\frac{1}{2}$ $6 \times 3\frac{1}{2}$

An anonymous short Masnawi poem dealing with some religious doctrines of Islam by one Hafizi belonging to the Shâfi'i sect. The subjects dealt with are — سوت — حسل — امامت — سمع — حمل — ائمہ — اعداد رجاء — مسجدہ — وصو — حامیاں

Beginning —

ای دل اول نگو تو نسم الله
کن ادا سکر د، الله

The poet's name occurs in the following concluding line —

حاطی نظم کرد لہی انساب
در جا ن خدا دهد در جا

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwâن

Not dated, apparently 14th century A.H

No. 445.

foll. 47, lines 6, size $8\frac{1}{4} \times 5\frac{1}{2}$, $6\frac{1}{4} \times 4$.

The same

Another copy of Hâfiżî's same Masnawî. Ten verses at the end are wanting A splendid copy

Written in a beautiful, bold Nasta'liq on marbled paper of different colours

Not dated, apparently 13th century A.H

No. 446.

foll. 134, lines 19, size $9\frac{1}{4} \times 5$, $7 \times 3\frac{1}{2}$

دیوان حسرت

DÎWÂN-I-HASRAT.

Two poets who adopted the takhallus Hasrat are mentioned in the Majma'-ul Fusahâ, but the verses quoted there are not found in this dîwân

Rieu, p 712, mentions also one Hasrat, who, however, seems to be quite different from the present poet

The dîwân contains Gazals without any order
Beginning —

وَ تَكْلِمْ نَكْسَيْ دَلْ وَ تَكْلِمْ نَكْسَيْ

نَكْسَيْ تَوْ تَسْمِ نَكْسَيْ گَلْ

Written in a careless Nasta'liq

Not dated, apparently 13th century A.H

No 447

fol 187 lines 16 size $2\frac{1}{2} \times 8 \frac{1}{2} \times 5$

دروان نصر

DÎWÂN-I-NASR

Shah Ali Habib with the poetical title Nasr was a Sufi of Phulwari in Dinahpur latn. He died in A.H. 1230 = A.D. 1878

Beginning with Gazals arranged in alphabetical order —

مسامن و حدا را
که سدا کرد ابی ارض و مسما را

Written in a fair Nasta liq

No 448

fol 238 lines 15 size $10 \times 6\frac{1}{2} \quad 7 \times 4$

كلمات ~ رت

KULLIYÂT-I-HASRAT

Muhammad Sa'id poetically called Hasrat of Patna died only a few years ago

The Kulliyat is preceded by a short Arabic preamble by Hafiz Muhammad bin Gulam Rasul Suriati an intimate friend of Hasrat which begins thus —

حمد لمن بر الانسان واليهه الانسان

Hasrat's preface in which he says that in his Persian poems he adopted the takhallus Hasrat and in Arabic Sa'id begins thus on fol 4^b —

الحمد لله وكفي والصلوة والسلام على سيدنا

fol 5^b Qisidahs
Beginning

عالی الله رہی ماسس کے سھاںپ وہم سدا الح

fol 18^b Gazals in alphabetical order
Beginning

روی در روی حدا داریم ما
سر نای محسنهی داریم ما

The Gazals are followed by Mukhammasât and Musallasât on the Gazals of Sa'dî, Jâmi, Hâfiz, and others

fol 75^a Rubâ'is

ای روسی دیدگ حمدیدگ ما

consisting of numerous târikhs on the birth and death of his relatives and friends and of other events, the dates of which range from A.H. 1222-1300

fol 146^a-151^a Gazals which the poet composed after the publication of his dîwân

fol 151^a-155^b Some Urdû Gazals and Târikhs

fol 156-159 Blank

fol 160^b-164^a Life of Jâmi, with an enumeration of his compositions This is followed by Hasiat's Arabic and Persian letters which he wrote to his relatives and friends

Towards the end are several chronograms expressing the date of completion of the dîwân, A.H. 1300, and of other events The last date is A.H. 1300

Written in ordinary Nasta'lîq

A modern copy

END OF VOL III

اچھر دل الدار ایں علی عالم اللہ۔
حریت سہار الدین محمد صہر وان شاہان
خطا فر لسر ملام پیر ملید، نام اور ارشیدہ میر کوئی



وَمِنْهُمْ مَنْ يَرْجُوا
أَنْ يُكَلِّفَنَّهُمْ
أَنْ يَعْمَلُوا مَا
لَا يُحِلُّ لَهُمْ
أَنْ يَعْمَلُوا

فَلَمْ يَرْجِعُوا إِلَيْهِمْ مَا
كَانُوا يَنْهَا إِلَّا مِمَّا
أَنْهَى أَيْدِيهِمْ وَلَا
أَنْهَى أَيْدِيهِمْ عَنْ
مَا كَانُوا يَعْمَلُونَ

IV leaf of MS No 93 the Shash Risala i Si li bearing the autographs
of Shah Jahān and of 'Abdu'r Rahmān son of Bayram Khān see
Vol I p 14 seq

Fly leaf of MS No 937 the Diván of Mirza I amrīn bearing an interesting collection
of notes and seals relating to former ownership